This is a 12-inch single

Donna Summer/Barbra Streisand

No More Tears (Enough Is Enough)



DONNA SUMMER

GREATEST HITS · *On the Radio* · VOLUMES I & II



FROM DONNA SUMMER'S NEW ALBUM "GREATEST HITS • ON THE RADIO • VOLUMES 1 & 2" (NBLP-2-7191)

Courtesy Appearance by Barbra Streisand (Courtesy of Columbia Records)

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Harry Langdon

Elmer Hawkes

Songs for the Stagehands



5-

Side One

The Hometown Kid
Ain't No Pain
Blow That Lead
Only The Loved
No More Lookin' Like Phil And Don
Song For The Stagehands

Side Two

Movin' Too Slow
Times In Hell
Bogie And Kate
The Border
Winds Across The Sands
Automobile
Ship Without A Sail





Top Row Charlie Ortolani Hugh Hanley Ed Hannifin Middle Row Jane Melcher Jamie Peghiny John Elton Floyd Phyllis Capanna Nan Donald Bottom Row Anna Sullivan Danny Mo Alizan

Piano and Synthesizers/ Alizon
Electric Bass/ Danny Mo
Acoustic Six-String Guitars/ Elmer Hawkes
Acoustic Twelve-String Guitars/ John Elton Floyd, Elmer Hawkes
Electric Guitars/ Vsevolod Rosenblatt, Ed Hannifin
Acoustic Bass/ Jamie Peghiny
Tuba/ Marcus Rojas
Banjo/ Hugh Hanley
Pedal Steel/ Jamie Peghiny
Mandolin/ Nan Donald
Ukulele/ Elmer Hawkes
Vocal Harmony/ Charlie Ortolani, Jess Leary, Hugh Hanley, John Elton Floyd, Anna Sullivan, Phyllis Capanna, Gail Dorey, Jane Melcher
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Special Thanks to/ Ernie Bergstrom, Patricia Macher, Robert Wheeler
Recorded at Baker St. Studios–Belmont, Mass
All words and music by Elmer Hawkes ℗ © 1983
Communication may be made through Sidestreet Records
885 Mass Ave Suite 19, Cambridge, Mass 02139
Elmer Hawkes' album "Boston Serenade" may be obtained from the above address

Side One

The Hometown Kid

He was a road bound for nowhere she was a light on a crest
It was a town where the roar on the trainfracks
Split the East side from the West
And the trains lit out for the Northern towns
Like the birds that sail from Madrid
And the stars were lining the sky for The Hometown Kid

He was a road long forgotten she was a dream from afar
And the town was an old-time dancer 'neath the light of a falling star
It was just one town like plenty of towns
Where you couldn't keep anything hid
And the stars were laying and waiting for The Hometown Kid

The years were a long time turning, the years were a whirl and a spin
And the trains cut into the night like the strumming of the wind
And the sounds they made were like a tune that played
And with every clatter and skid
The trainfracks seemed to be calling, for The Hometown Kid

You can never go home, you can never turn back
Though the trying will do you no harm
You can't pack up all of the old times
Like a trinket or a charm

The roads were a cold wind blowing, the roads were a path leading forth
And the stardials pointed the headlights, to the highways rolling north
And as the night came down, they left that town like nearly everyone did
And the stars were lighting the highway for The Hometown Kid

He was a road bound for nowhere she was a light on a crest
It was a town where the roar on the trainfracks
Split the East side from the West
And the trains lit out for the Northern towns
Like the birds that sail from Madrid
And the stars were lining the sky for The Hometown Kid

Blow That Lead

We were leading nine to nothing the stadium was jammed
We were circling the bases and waving to the fans
We had all of the runs we'd ever need
Man, how'd we ever blow that lead

Well their catcher he was nervous, we really had him razzed
Their pitcher he was throwing that minor league jazz
We had all the pitching and the speed
Man, how'd we ever blow that lead

Well their hitters they were shaking like a drunkard at a dance
And the umps were on our side man, we'd paid 'em in advance
We had the biggest damn egos you could feed
Man how'd we ever blow that lead

We were hittin' 'em like bullets we were catchin' 'em like flies
We were tabulating all our rbi's
The checks were in the bank the champagne was poured
We were lighting up that old scoreboard

But in the bottom of the sixth our pitcher lost his wits
And you gotta admit they got a couple lucky hits
Our old defense began to bleed
Man, how'd we ever blow that lead

But in the middle of the ninth the bases all were jammed
They hit a couple out and there was a rumble in the stands
The crowd came down in a stampede
Man, how'd we ever blow that lead

Well they chased us around the bases, they chased us out of town
They ran us down the highway as the sun was going down
And they'll never forgive that ugly deed
Man how'd we ever blow that lead
Man, how'd we ever blow that lead
Man how'd we ever blow that lead

No more Lookin' like Phil and Don

No more chuggin' up the Hill no more actin like Don and Phil
No more boppin to the show no more shakin to the radio
No more rockin' till the down no more lookin like Phil and Don
No more dancin on the old man's floor cause he ain't gonna take it no more

Fill the auto up with gas, stick the change into the bank
Couple stickers on the glass couple dollars in the tank
Hear the rumble of the fan put the pedal to the floor
Forget about the old man cause he ain't gonna take it no more

No more chuggin up the hill no more actin like Don and Phil
No more boppin to the show no more shakin to the radio
No more rockin till the down no more lookin like Phil and Don
No more dancin' on the old man's floor 'cause he ain't gonna take it no more

Take the car around the block, get your gal into the seat
Make sure the doors are all locked wrap a rug around your feet
Take a nickel from the can, roll it up and down the floor
Forget about the old man 'cause he ain't gonna take it no more

No more chuggin up the hill no more actin' like Don and Phil
No more boppin' to the show, no more shakin' to the radio
No more rockin till the down no more lookin like Phil and Don
No more dancin' on the old man's floor 'cause he ain't gonna take it no more
No more dancin on the old man's floor cause he ain't gonna take it no more

Ain't No Pain

Riding on the edge of nowhere, packing up another affair
Maybe you're going nowhere maybe you're moving too slow
Running down a ragged old line, never ever looking behind
Just take 'em one dream at a time, hold 'em until they let go

chorus

Ain't no pain gonna take you under, it's just the rattle of the rain and thunder
Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going, it's just the echo of the wind that's blowing
Now you know that it's all behind you, and the pain couldn't find you any more

Running down the road to no one, how did it all come undone
You are just another heart on the run, hoping that things are okay
Take 'em as soon as they call keep picking em up as they fall
But follow your heart through it all don't let 'em take it away

chorus.

Ain't no pain gonna take you under, it's just the rattle of the rain and thunder
Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going, it's just the echo of the wind that's blowing
Now you know that it's all behind you, and the pain couldn't find you any more

Riding on the edge of nowhere packing up another affair
Maybe you're going nowhere maybe you're moving too slow
Running down a ragged old line, never ever looking behind
Just take em one dream at a time, hold 'em until they let go

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Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going it's just the echo of the wind that's blowing
Now you know that it's all behind you and the pain couldn't find you any more

Repeat

Only The Loved

Does the wind feel the clouds as it passes
Do the skies hold a vision so clear
Do the stars tell a story that only the heavens can hear
Will the light of today and tomorrow pass like the clouds to the sky
Can the wind hear the rain like the echo of ages gone by

chorus

Hold on to the world you have lit like a light
The stars are blazing tonight
Only the loved can follow the flight of a world filled with changes
Hold on to the ones who can't be what they seem
The world's all a dream in a dream
And only the loved, only the loved hold worlds unseen

Does the sun feel the moon in the dead night
Do the planets revolve on parade
Do the skies hold a melody only the loved could have played
Will the words of today and tomorrow roll thru the ages unchanged
Can the winds ever whisper the end of a story so strange

chorus

Hold on to the world you have lit like a light
The stars are blazing tonight
Only the loved can follow the flight of a world filled with changes
Hold on to the ones who can't be what they seem
The world's all a dream in a dream
And only the loved, only the loved, hold worlds unseen

Does the wind feel the clouds as it passes
Do the skies hold a vision so clear
Do the stars tell a story that only the heavens can hear
Will the light of today and tomorrow pass like the clouds to the sky
Can the wind hear the rain like the echo of ages gone by

Song For The Stagehands

Well the clowns have gone home, and the stagehands are lost in a trance
And the dancers are still winding down from their final dance
And the crowds file out through the portals
They're still under the spell of the show
But up on the bandstand the stagehands are ready to go

chorus

Here is a song for the stagehands just a tune for the old hired hands
Let's make it for every small timer in every beat-up old band
Let's make it ring through the rafters like an old minuet
And let's hope it's a song that the stagehands will never forget

Well the clowns are all paid just another night of the fair
As the ticket collectors walk out in to the midnight air
But the music still seems to be playing
And the songs seem to drift through the town
As the stagehands are lost in the lights of a night winding down

Here is a song for the stagehands just a tune for the old hired hands
Let's make it for every small timer in every beat up old band
Let's make it ring through the rafters like an old minuet
And let's hope it's a song that the stagehands will never forget

Well the band is torn down, and there's magic in every young face
And the dancers are folding the night up into their skirts of lace
And the stagehands are soon to be catching their midnight trains
But we won't let 'em leave till we play 'em one final refrain

repeat chorus

Well the clowns have gone home, and the stagehands are lost in a trance
And the dancers are still winding down from their final dance

All words and music written by Elmer Howkes (p) (c) 1983

Movin' Too Slow

Maybe you're movin a little too fast, maybe you're losin' a little at last
Maybe you're hummin a little too low maybe I'm dancin too slow
Maybe you're holdin a little too long maybe you're comin' on a little too strong
But keep on lettin it go, 'cause maybe I'm movin too slow

Maybe you're hittin' it a little too hard maybe you're pushin it a little too far
Maybe you're lost in a little romance maybe I'm lost in a dance
Maybe you're movin a little too quick maybe you're layin it a little too thick
But keep on lettin it go, cause maybe I'm movin' too slow

Movin too slow, movin' too fast, just how long do you think you'll last
Think you'll last think you'll hold on, til all the fire is gone

Maybe you're movin a little too fast maybe you're losin' a little at last
Maybe you're hummin' a little too low, maybe I'm dancin too slow
Maybe you're holdin a little too long maybe you're comin on a little too strong
But keep on lettin' it go, 'cause maybe I'm movin too slow

Movin too slow movin' too fast, just how long do you think you'll last
Think you'll last think you'll hold on, 'til all the fire is gone

Maybe you're hittin' it a little too hard maybe you're pushin' it a little too far
Maybe you're lost in a little romance maybe I'm lost in a dance
Maybe you're movin a little too quick, maybe you're layin it a little too thick
But keep on lettin' it go 'cause maybe I'm movin' too slow
Keep on letting it go cause maybe I'm movin too slow

Bogie and Kate

Let's have a little romancin', let's go start up a scene
Tonight we're gonna go dancin', out on the African Queen
Maybe I'll light up a stogie, and I'll load up my old thirty-eight
'Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate

Meet me under a streetlight, wear your hair in a bun
We'll go hang around at Key Largo Just like Edward G Robinson
Well I might be calling you 'sweetheart,' but if we're gonna make it a date
Then tonight I'm gonna be Bogie, and tonight you're gonna be Kate

What do you say? why don't we make it Sierra Madre?
Or we'll take it down to some little lake, where we can get it in one more take

So, meet me around Casablanca where they live the easy old life
Why don't we make it in some little gin joint
Where you can cut the smoke with a knife
You forget about Tracy and I'll tell Lauren I'm late
Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate

What do you say? why don't we make it Sierra Madre?
Or we'll take it down to some little lake, where we can get it in one more take

So, let's have a little romancin' let's go start up a scene
'Cause, tonight we're gonna go dancin', out on the African Queen
Maybe I'll light up a stogie, and I'll load up my old thirty-eight
'Cause tonight I'm gonna be Bogie and tonight you're gonna be Kate
'Cause tonight I'm gonna be Bogie and tonight you're gonna be Kate

Times in Hell

Well Hell has air that'll make you think you're really in L.A.
Hell's got diving bats and aristocrats, it's as crowded as they say
Hell's got freaks from every country, crazy kitters everywhere
Hell's got fifty times more weirdos than you'll find in Harvard Square
Than you'll find in Harvard Square

Oh Hell is just a Hell of a place I know
Resist with all you've got when the man tells you to go
Times in Hell are very very hard
But if you've got to go please send us all a card, please send us all a card

Now Satan he's a Hell of a guy if you ever rub him wrong
He's got goblins ghouls and he smokes Kools sings Waylon Jennings songs
But he's a no good thug and a firebug a cutthroat and a liar
Why he'd weld your toes right to your nose and he'll set your ass on fire
He'll set your ass on fire

Hell is worse than Newark, it's a lot like Baltimore
Hell's got every crook that ever lived ex-governors galore
Hell's got junkies, whores and dinosaurs winos bumming smokes
Hell's a pack of maniacs telling Henny Youngman jokes
Telling Henny Youngman jokes

Oh Hell is just a Hell of a place I know
Resist with all you've got when the man tells you to go
Oh times in Hell are very very hard
But if you've got to go please send us all a card please send us all a card

Now Satan's got some friends that mother wouldn't want for lunch
Riding shotgun he's got Jesse James Clyde Barrow and the bunch
And for cleanup he's got Captain Kidd, and crazy Al Capone
He's after Charlie Manson he's got Von Bulow on the phone
He's got Von Bulow on the phone

Well Hell has a hotel and man it's really quite a sight
And they've got a room reserved for Edward King and one for Kevin White
And they've got a suite for every joker and every bloody fool
And the food it tastes like somethin they might serve you in a school
They might serve you in a school

Oh and when that angel hands you down your fate
When they tell you that you're cooked when you know that it's too late
Smile politely saying yes I've sinned I know
Then calmly gaze into their eyes and tell them where to go
Just tell 'em where to go

The Border

Oh the winds are on high
Oh, Maria goodbye, I'll take you
All the way, all the way to the border
I know I'll still hear you even though
You'll be almost gone to Mexico

Oh the world left behind
Oh the roads will unwind and take you
All the way, all the way to the border
I know I'll still see you even though
You'll be almost gone to Mexico

Oh, the winds are on high
Oh Maria goodbye I'll take you
All the way all the way to the border
I know I'll still hear you even though
You'll be almost gone to Mexico
I know I'll still hear you even though
You'll be almost gone to Mexico

Winds Across The Sands

And the moon stood still and the band played on
And we were caught between the midnight and the dawn
And the waves rolled in and the clouds rolled by
And the moonlight laced the path of she and I

Would you walk with me, be my only one
Would you fill my heart, like a morning sun
Would you lay on down with a love unchained
Would you call to me like the wind and rain
Would you ebb and flow, like the seas and sands
Would you rise and fall take my open hand
Or must we fade away like winds across the sands

And the town lay still, not a sound did ring
And we were caught between the loving and the leaving
And the tides rolled in, like a dream gone by
And the shoreline laced the path of she and I

Would you walk with me be my only one
Would you fill my heart, like a morning sun
Would you lay on down, with a love unchained
Would you call to me like the wind and rain
Would you ebb and flow like the seas and sands
Would you rise and fall, take my open hand
Or must we fade away like winds across the sands
Must we fade away like winds across the sands

Automobile

Well the gas tanks leakin and the back door's squeakin'
The hubcaps bangin and the windshield shakes
The radio's broken and the wheels are smokin'
And oh baby there ain't no brakes
Oh baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile

Well the dashboard's shakin and the paintjob's flakin
The tailpipe's draggin and the windshield's cracked
The pistons knockin and the engine's rockin
And we ain't ridin no Cadillac
Oh baby don't they clip you when you're lookin' for a deal
Oh baby they'll rip you when they get you hooked on an automobile

Well maybe it's the gas, maybe it's the clutch
Maybe we just paid too damn much to try to look like we've been living in style

Oh baby cause the back seats hoppin and the front seats boppin
And the mufflers blowing out holy smoke
The gas tank's loaded and the trunk exploded
And oh, baby it ain't no joke
Oh baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile

Well I just don't know, well I just can't tell
But let's hope this junk will make it to hell and back before another payment's due

Oh baby cause the gas tanks leakin and the back door's squeakin
The hubcaps bangin' and the windshield shakes
The radio's broken and the wheels are smokin
And oh baby there ain't no brakes
Oh baby don't they clip you when you're lookin' for a deal
Oh baby they'll rip you when they get you hooked on an automobile
Get you hooked on an automobile
Get you hooked on an automobile

Ship Without a Sail

Go where you will go to, roam where you will roam
Cause all the boats in China couldn't steer you home
And all the boats in China couldn't lead you on your trail
'Cause you are looking for a morning star like a ship without a sail

Take the path you've taken never look behind
Cause a thousand years of wisdom wouldn't change your mind
And a thousand years of wisdom would be all to no avail
'Cause you are looking for a morning star like a ship without a sail

Take no sorrows through the rain and hail
Cause the parts were written long before you sailed, so

Close the final curtain take your final bow
Cause all the seas that changed you wouldn't know you now
And all the seas that changed you were calling through the hall
But you were looking for a morning star
Like a ship without a sail

All words and music written by Elmer Howkes (p)(c) 1983

RODERICK FALCONER
Victory In Rock City





Side One

ROCK CITY
THAT'S NOT NORMAL
SHOW ME SOMETHING MORE
EMPIRE MAN

Side Two

HARD TIMES
ROCK CITY 2
FAME IS A BALL AND CHAIN
PROLOGUE
VICTORY

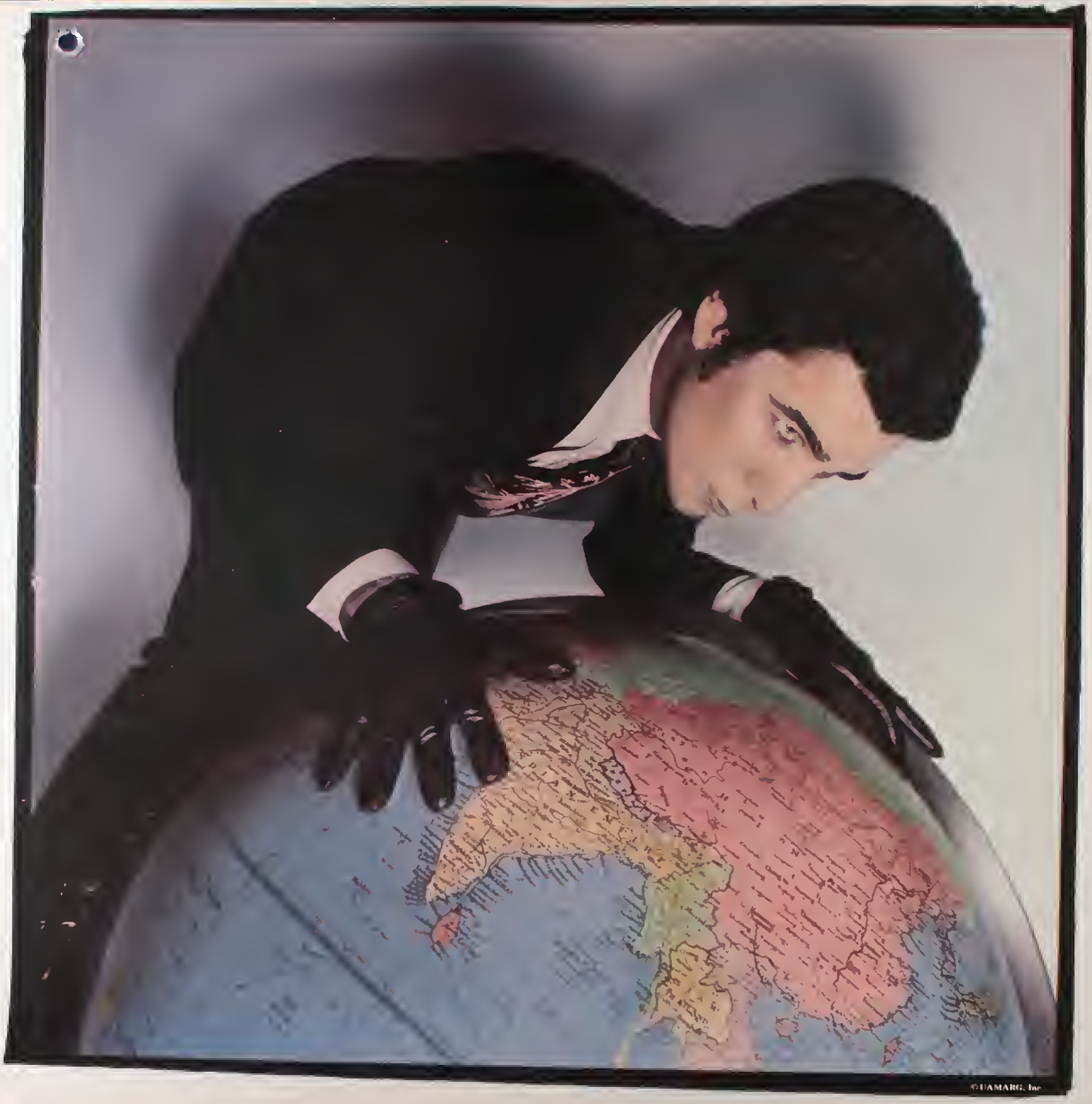
[illegible] by Peter Ivers & Roderick Falconer
[illegible] Arranged & Conducted by Fredric Myrow
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A Rats God Production

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ROCK CITY

I recall Ringo and Paul
George and John but now they are
gone to Rock City, Deja vu
from the South of France, she's a candy
girl wearing candy pants (She: Hey, don't
I know you from someplace?) Yeah, Rock
City — where my fallen angels
fall, where my war
babies crawl — Read about it
in your TV Guide It's a simple kind
of place to hide away hey
hey it's Rock City Surf
City was such a slum — if you've been down
there, don't you tell no one
no, no if you come to Rock
City Superman and the Rolling
Stones, Funkenstein and his
funky clones — they live right next door
to me in Rock City — where my fallen
angels fall, where my war
babies crawl Sixty acres and a color
TV can be yours for eternity in Rock
City It's so hot in Rock
City (She Are you sure
I don't know you from someplace?
I've already told you, it's Rock
City You see, the mayor down there, he's
a very, very good friend
of mine in Rock City! Just
like I pictured it, Rock City! Take a right
at Babylon for Rock City

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THAT'S NOT NORMAL

Daddy's hair was chrome He claimed
atomic chromosomes and he would bark
all night at his bride (dear
Mama) And you children, who
claim such progeny, should hide
your face from me, lie down
in the dirt and be ashamed

'Cause that's not normal to
have a background like that. Let me
tell you people I
know exactly where it's at No
That's not normal to
have a background like that Let me
tell you people I
know exactly where it's at

Mama's hair was vinyl Her word
was absolutely final She hung
my goose with a nylon noose And part
of me is stone and I live on
the avenue of the Sphinx and I think
what he thinks

Sister's hair was black She drove
a Fleetwood Cadillac, and she died
on the track in the very last
lap And part of me, part of me
is stone and I live on
the avenue of the Sphinx and I think
what I think he thinks

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SHOW ME SOMETHING MORE

The moon was hot, the night
was yellow I was standing
like a flame on the main
street of lonesome town It wasn't
long before she came, And I began
by insulting her — after all
that was my style — never dreaming
I was hurting her, till I sensed
it in her smile. And she
said "Can you show me
something more? I've passed
that way more than once before"
Red rings on the radar scope, marble mansions
and expensive dope There you are
at the end of our rope — irresolute
but I know that you hope to find
salvation for a couple of bucks
in a program with the rest
of those nuts Don't cry
for help, all you need
is the guts — you could go
all the way

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EMPIRE MAN

I came here at nineteen. I was smart
and I was mean and I never
gave a break to anyone I worked
hard at my job I made
contacts with the Mob and I cut
the competition to size

Yes, I'm an Empire Man, I've got
railroads in my hand I've got rivers
and I've got dams I've got everything
I need. What else is there?

Once I swore in the end I'd have
Congressmen for friends
and it's true I even knew
the President I bought low
and I sold high I thought
big and that is why
I became an Empire Man.

So you creeps leave me alone in my mansion
made of stone — I'm a big boy
Just as big as they come. Ancient
buildings, miles of land — I've got
a white hawk on my hand
Honey, why, tell me why should I
want you?

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HARD TIMES

Hard times, rock and roll is a killer
You find now your parents
were right They were afraid
for you Now their fears have all
come true and it's Hard
Times in our town tonight, Hard
Times, don't you feel
sorry for daddy? His kind —
they deserve better than that
There's something going on
around here and he knows
it's definitely quite queer. Yes
it's Hard Times in our town tonight
I guess I'll do it by myself
'cause I don't see nobody
else Hard Times, no one
but TV to talk to You don't
but you know that you ought to do
a good deed today. In the long
run it will pay because
Hard Times are on their way.
I guess I'll do it
by myself 'cause I don't see
nobody else Hard Times, madness
down at the disco, high heels,
rhythm, glitter and rouge — she said she
will but she won't; she said
she did but she don't — and it's Hard
Times on my mind. Hard Times, rock
and roll is a killer. You find now
your parents were right They were afraid
for you Now their fears
have all come true and it's Hard
Times in our town tonight

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FAME IS A BALL AND CHAIN

Love slaves in a wedding march, chained
hand-to-hand, lend their voices
to the choir while hell's accepting
heaven's golden band. Pilgrims
on these avenues look for life
to begin, prisoners of their fantasies —
a silver thread a spider's web to hang
them in For fame is just
a ball and chain yes it is, yes
it is a ball and chain

I needed somebody to love me — not
just one, more like a multitude, so
I conclude that fame
is just a ball and chain — yes
it is, yes it is a ball
and chain

Spotlight on a tender
smile — showcase the intimate skin, exploiting
those painted eyes then shake it
off and make it up again

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VICTORY

Put your weapons away, I bring you
good news today Snow is falling
on the frozen ranks who can't believe
what they hear — that a new
dawn is near Put your money away —
your debt is already paid and your time
is yours again and you
are free to begin Believe
me when I call it Victory
Victory Victory yes
it's Victory — what a friend
we have in thee, Victory
And you won't be afraid when
the trumpet is played. Someone
is waiting by the homeward
gates, though the hour is
late Don't hesitate to call it
Victory.

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Ladies of Soul



Try Jesus

BIRTHRIGHT

STEREO-ST-70220

Ladies of Song

SIDE ONE	SIDE TWO
I'm Going to Work (Until the Day Is Done & Careless Soul)	(There Is) Power in the Blood
He's Always Near	I Need Him Always
Try Jesus	Such a Long Way
God Is Good	In the Garden
Ride Out the Storm	Oh, I Want to See Him

The Ladies of Song are:	
Morgret Jenkins	Marva Simmons
Robbie Preston Williams	Rodena Preston

Arrangements:	Rodena Preston
Produced by:	Byron Speors, Jr
Photography:	Alan Ross
Cover Design:	Brenda D. Beos
Vocal Assistance:	Vernon Ryan
Rhythm Assistance:	Ron Brown
Recording Engineer:	Doug Decker
Mixed by:	Art Stewart
Piano:	Rodena Preston
Organ:	Billy Preston (Courtesy of A&M Records)
Drums:	Washington Rucker, Kenneth "Spider Web" Rice
Bass:	Ron Brown
Guitar:	David T. Walker (Courtesy of A&M Records)
Tambourine:	Stephanie Spruill

"The Ladies of Song are truly one of the most outstanding, thrilling, gospel singing groups of our time."
—Maurice "DeeDee" McGeehee

"It has been a pleasure to work with the Ladies of Song and especially a joy to work with my mother and sister."
—Billy Preston

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BIRTHRIGHT

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ROCKOPHILES

SIDE A

Bumblebee
Leroy Fullylove
(Malapi Music BMI; All rights reserved)

Claudette
Roy Orbison
(Acuff-Rose Pub. BMI; All rights reserved)

SIDE B

As Long As You Don't Ask Me
Kenny White
(MVP Music; All rights reserved)

Doctor Nick
McGregor McGehee
(Coolerator Songs; All rights reserved)

The Rockophiles are:
Lynne Carroll · Vocals, Guitar
Tom Hambridge · Drums, Vocals
McGregor McGehee · Vocals, Bass
Jim Scoppa · Guitar, Vocals

Thanks to:
Al Anderson
Jim Biggins
Jonathan Edwards
Bob Stanton
Kenny White

Arranged & Produced by
Kenny White

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Printed in Canada



-FI 186

Warner, Elektra & Atlantic Present CD-4 Channel Discrete Demonstration Quadradisc

5-



COURTESY* OF JVC Hi-Fi
(*Handling Charge—$1.00)

Not For Sale

WHY QUADRAPHONIC? by Edward Tatnall Canby

"Four loudspeakers? New tape and record players—what next?" That is a common reaction to the first news of quadraphonic sound. After all, your present stereo system works well and sounds fine. Is quadraphonic just one more gimmick, like peddling Cadillacs in pairs? Our answer of course is no.

In the early 1950's, the home music industry survived a similar changeover, doubling everything from mono to stereo. "What—two loudspeakers? And one makes all the sound I need! A double amplifier—how redundant can you get?" Remember? Yet today, a very high proportion of all home music is heard in stereo, there are few mono recordings left on the market, mostly historical reissues, and it is virtually impossible to buy a mono music system much larger than a transistor radio. Stereo has won our confidence. Now comes quadraphonic, and it is a logical development straight out of stereo itself.

Quadraphonic is not a rich man's toy, as you may suppose. Early installations have been expensive (as in early stereo), inevitably. But you should know right now that quadraphonic sound is best suited to home listening rooms. Your living room is where it blossoms most easily—and it is less, not more, choosy than present stereo when it comes to room variations. The four distributed channels produce a sound that is very nearly independent of the room itself, and thus you have a realism that can remove your four walls and take you straight into another sonic world.

That sounds like exaggeration. It is no more than the truth. One could cite a thousand facets of listening experience, according to the variety of material already available in this form. You will find everything from first-line pop to Persichetti and Puccini, from dragster races and (yes!) ping pong, or alternatively a four-way (doubles) tennis match to music for synthesizer. And there is Bach, Beethoven, Mozart, Vivaldi. Every area has its own new values. And keep in mind that all quadraphonic discs are compatible. They play as standard stereo (or even mono) on all presently existing equipment.

We do not automatically appreciate each new kind of sound, such as quadraphonic, on first hearing. We must, to an extent, learn to listen to it. No fancy academic courses. We learn as we are entertained. Thus a dozen years ago many people could not hear any difference between mono and stereo (like people who can't tell a Ford from a Chevrolet). Now, those very same people generally find stereo natural and "right," whereas an old-type mono recording seems to lack impact, with an un-natural, squeezed kind of effect—however excellent its content. There is a lot missing as our ears now rightly tell us.

Those of us who have already been listening to quadraphonic have come to feel the same way about stereo. For us, the lack of active sound from the sides and back of the room has a kind of passive, dragging effect, as though half our system had unaccountably died. Are we spoiled? Perhaps, but we have simply learned to "read" the more ample quadraphonic message, as you have learned to read stereo.

Take an illuminating analogy. The old single-channel mono sound is comparable to a single strong electric light in your living room. All the light comes from one source. With good placement, with the help of diffusion and reflection, you can light up your room quite successfully. Not, however, with much versatility. Much better, perhaps, to use two lights, perhaps two good lamps placed apart in the most active area of your room. That is more or less equivalent to stereo sound. Not more light—better, more controlled and versatile light. You can see more, do more, a fundamental improvement!

Part of your room, however—to continue the analogy—is still inactive, merely reflecting light from the actively-illuminated area. Via bright walls and a white ceiling, you may have a very well-lighted room. And yet—? Why not light up the whole space actively? More separate light sources, for maximum usefulness. Most of us have long since done exactly this with our living rooms. Now let us see what quadraphonic sound can do for living room sonics.

MONO

The old mono sound, recorded and reproduced via a single channel of information, was the only sound we knew during some eighty years of recorded history, from the original tinfoil cylinder phonograph of 1887 through the long-play disc of 1948 and the advanced sound of hi-fi magnetic tape in the 1950's. It was a long, fruitful development and the late mono sound of the 1950's still rates as superb hi-fi by any standard.

But the mono system has limits, not unlike those of the single electric light. Like a flat picture, mono has no dimensions, except that of near and far—there is no left, no right...all the sound comes from everywhere. We infer dimension, as we do in a picture that is flat, and that is good. By spreading out that single sound source, via living room reflection from walls, chairs, pianos, Venetian blinds, we can give our ears a sense of space—we can actually hear the sound of a concert hall. Imagination can do wonders, when the music itself is inspiring. We should never scorn the mono art, for it brought us a wealth of fine experience.

And yet, it did not give our two ears enough material to work on. By nature, our ears are designed to hear two messages at once, minutely different, and to derive (as with the two eyes) an extraordinary array of subtle information from those specific differences. The random room reflections of mono helped satisfy this need, but the effects were, so to speak, purely accidental. We could do better than that.

STEREO

And so we came to stereo. Its two channels of simultaneous information did more than merely double the sound. For the first time there were actual recorded differences between two sounds, millions of differences of the sort that our ears could "decode" into actual dimensions. And into a more realistic space.

First, we could locate specific points of direction. Not merely out of each speaker, right and left, but actually at an infinite number of points between the speakers and out beyond them to each side. We could create an entire "curtain of sound," the spread of an actual orchestra, a pop group, an opera stage, all the way across the front of our listening space. There was left and right, and all points between. (Early stereo demo discs stressed "A-B" sound out of the two speakers, the ping pong effect, but that was a misguided use of stereo subtlety, as we soon learned.)

Second and just as important, we could enhance the immediacy of space around our music, the feeling of an actual hall or room, out beyond the living room wall. That is because our perception of such spaces also depends on tiny two-eared differences, differences at each ear in the mass of ambient reflections that constitute the liveness or reverberation inside a hall. We decode these into the feeling of enclosed space. In mono, we "faked" the effect. Now we could actually project real tiny differences, via the two speakers, to provide a stronger, more accurate range of space clues. Hence the more realistic sense of being there, in another and much larger space, which stereo uniquely brings to our living room listening.

Not only more information, but new kinds of information, over and beyond mono. That is what the stereo system did for us.

QUADRAPHONIC

Quadraphonic is indeed an extension of stereo. But if it merely doubled the channels in the same configuration—i.e. four loudspeakers lined up across the front of your listening spot, we would have only a marginal advantage. Three-channel and later, four, eight and sixteen channel recordings have been common in the recording studios since the late 1950's, but they are mixed down to two for stereo home use. Spread out in a line, three or four channels do offer some improvement in stereo detail. Like a sharper picture.

But there is an immense difference between that and our present quadraphonic sound, which is surround sound. It is no longer confined to one front wall, with only a passive mono-style reflection from the rest of your room. Now there is active sound from every direction. Four active walls, if you wish. We still hear stereo out of the same front two speakers. But we have added more stereo, not twice as much but six times as much. Four loudspeakers and active stereo interaction between all of them: the front speakers, the pair in the rear, the side speakers, and the two diagonals. Every speaker is a stereo pair with every other speaker, all simultaneously. An extraordinary enlargement of information.

But wait! Who wants all this surround sound? Isn't most music, and particularly classical music, entirely up front? Why add a symphony in the rear? Or on the sides?

The answer is that though actual "live" sound sources—the music—may be in front, as in a concert, a large part of such sound reaches us by reflection, bounced off spacious ceilings and distant walls, behind you as well as from every other direction. Reverberation, which gives us the sense of space, by its very nature, comes from every direction. Yet, remarkably, we still can hear the music itself where it belongs. The ears easily sort out the sonic complexities. Direct sounds, arriving first in a straight line, determine the basic direction in which you hear. The later (milliseconds later) reflections, from all around, determine the space you hear. Even the synthetic reverb of pop music works the same way.

Via quadraphonic's four surrounding loudspeakers we can now reproduce all these effects to suit our needs. We can place a big space all around, in front and even far back in the rear. But we can also keep the music itself entirely up front.

We also can produce specific direct point sources, just as in stereo. But now they may extend 360 degrees all the way around. And, again, not only at the four speaker locations but in between them. By freakish good luck, we have even found we can place sounds seemingly overhead, as though we were inside an inverted sonic bowl. We don't have to! We have a choice. But these new directional impacts are already being put to imaginative use.

Thus we have an immense new range of effects over and beyond stereo, which are available to use—or not to use—as we wish. Good taste is the same in quadraphonic as elsewhere. We have an enormous choice, from very conservative to ultra-far-out. Some classical quadraphonic may do nothing more radical than extend the concert hall more realistically around and behind you, with the music precisely where it has always been. On the other hand, there are already classical quadraphonic recordings in which you will find yourself in the middle of the orchestra—brass to your right, perhaps, strings on the left, percussion to the rear and winds up front. The conductors don't enjoy it since they must spin like tops to face the musicians all around them. But the quadraphonic impact in the home is a wholly new "translation" of concert music into the home listening environment and it is both interesting and important. In non-classical music, directional effects are common-place and there is no strong "up front" tradition to inhibit experiment. Yes, the new medium is enormously flexible. Far beyond mono. Far beyond present stereo. What more?

Only that as a sort of by-product the quadraphonic system can do interesting things to standard stereo discs when they emerge through four speakers. The effects are random, not built in. But you will never have less than you had before, and often you will get more out of your plain stereo recordings played in what we might call pseudo-quadraphonic. Very useful while you are building up your library of true quadraphonic discs.

COST

Does quadraphonic sound cost double? Not necessarily.

As technological improvements come along, our channels cost less and take up less space. Note that today's two-channel components are much smaller than their bulky mono equivalents of years back. New miniaturization, solid-state technology and the integrated circuit "chip" (a fingernail-size unit incorporating dozens, even hundreds of electronic elements) mean that even four channels are easier to produce, and in far less space, than the single channel of mono times.

The four loudspeakers would seem to be an irreducible factor. And a doubled space-eater! But even the loudspeaker bows to progress. The cost does not double, nor even the space requirements from mono to stereo nor from stereo to quadraphonic because of the very potency of these more advanced systems. The stereo enhancement of effect, the further enhancement via quadraphonic, results in an apparent enhancement of sound quality, speaker for speaker. Your speakers are better instruments in stereo pairs than singly, and even better in quadraphonic fours than in pairs. It is always thus when our senses find themselves newly gratified.

You may easily put this to advantage. If you buy two more loudspeakers to match your present stereo pair, you will end up with much improved over-all sound, as you hear it. Alternatively, you may acquire less fancy and/or smaller speakers and find that in quadraphonic you have just as good sound as at present. Four smaller speakers can easily equal two bigger ones. (And in fact collectively, they produce deeper bass than any one of them could alone.)

We may expect the economics of quadraphonic sound will work further to reduce the unit cost as the new system finds its way into more and more homes and multiple space-saving speakers become common.

Before long, we think quadraphonic sound will simply be hi-fi sound, just as two-channel stereo has been in recent years and, before that, quality mono. Quadraphonic is the present and future state of the art—and that is what hi-fi has always been.

SIDE A

1. a Left Channel Separation Adjustment Tone
   b Right Channel Separation Adjustment Tone
   c Channel Balancing Tone
   d Channel Location Tones
   e Carrier Level Adjustment Tone
2. ARETHA FRANKLIN Rock Steady — 4:21
3. BREAD Mother Freedom — 2:55
4. DOOBIE BROS. Dark-Eyed Cajun Woman — 4:12
5. STARDRIVE featuring Bob Mason Rushes — 4:10

SIDE B

1. CARLY SIMON Embrace Me, You Child — 4:06
2. SEALS & CROFTS Diamond Girl — 4:10
3. ARLO GUTHRIE Gypsy Davy — 3:43
4. BETTE MIDLER Do You Want To Dance? — 2:41
5. SPINNERS Could It Be I'm Falling In Love — 4:13

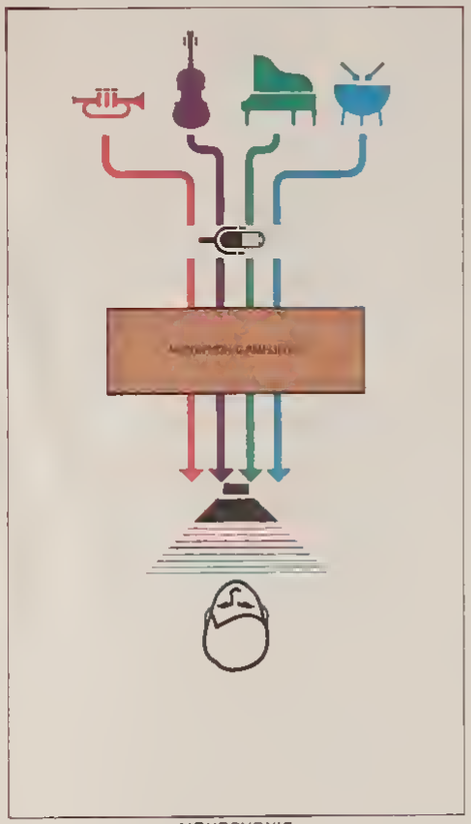
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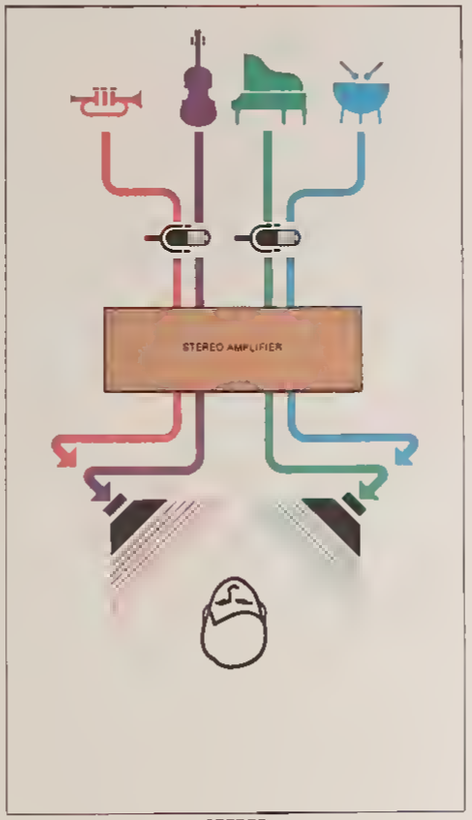
Quadradisc

ABOUT THIS

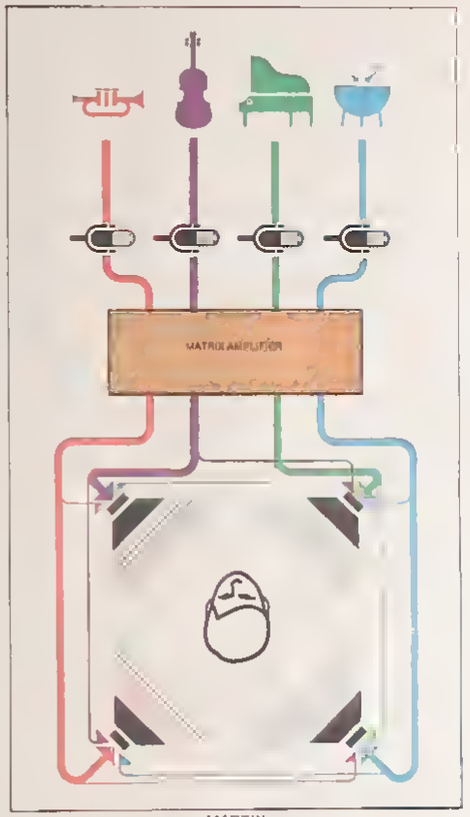
by Ivan Berger



MONOPHONIC



STEREO



MATRIX

This QUADRADISC is a stereo-compatible quadraphonic record. Play it on a normal stereo (or even monophonic) phonograph, and it will sound like a fine stereo (or mono) record. But play it through a four-channel system equipped with a CD-4 discrete disc demodulator and cartridge, and you'll hear it in full, breathtaking discrete quadraphonic sound.

What's quadraphonic sound? It's sound that uses four separate channels (instead of stereo's two channels, or mono's one) to bring you new heights of impact in recording. Where monophonic sound opened a window on the concert hall, and stereo knocked down a wall between the hall and your room, quadraphonic sound eliminates the walls entirely, placing you within—not just outside—the hall with the performer. Even better than that, your listening room *becomes the concert hall.*

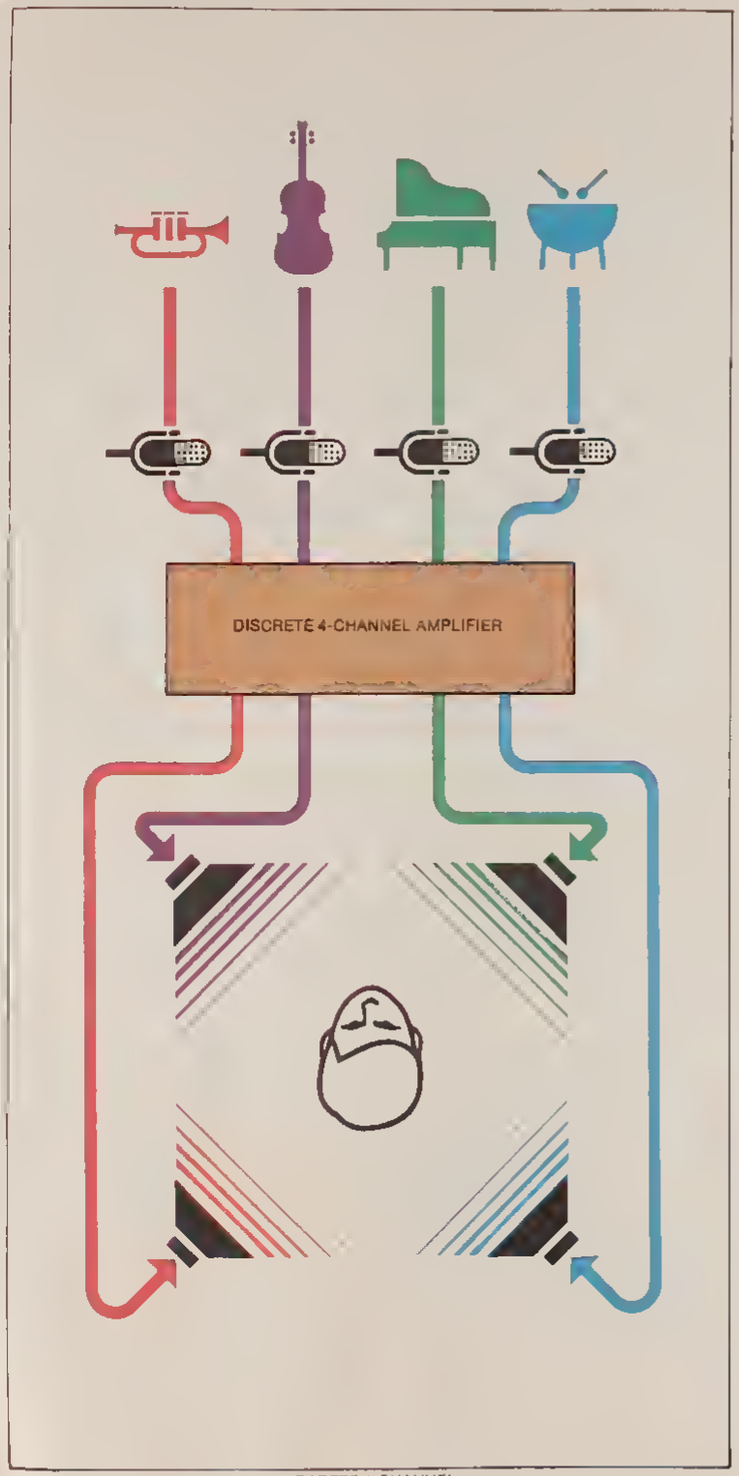
Or these four-channels can bring you new dimensions in musical fantasy, using the creative innovations of performers, composers, musical arrangers and recording engineers to give you musical experiences which no live concert hall could even begin to provide, immersing you in the very center of the music where the excitement and intensity are greatest.

Don't think that because you only have two ears, two speakers in a normal stereo set-up can give you a full natural sound. Our two ears have become used to hearing sounds in a complete circle, with us at the center. Quadraphonic recording and reproduction is the natural and organic way of listening to music.

Welcome to *true* four-channel sound—music the way it was meant to be heard! That's because QUADRADISCS carry the sum of the right and left front and back signals on the normal groove wall. Therefore, when you play this QUADRADISC record on a stereo phonograph, you will hear both the left front and left rear signals coming from your left stereo speaker and the right front and right rear signals coming through your right speaker.

But QUADRADISCS carry not only these two com*bined signals*, but also two other signals that are never audible. These "carrier" signals control your CD-4 channel demodulator, telling it instant by instant just

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DISCRETE 4-CHANNEL

how to reconstruct the original four discrete signals so that each speaker of the four-channel system will produce *only* the signal it is supposed to reproduce.

That's important. Because, if each speaker is haunted by ghosts from other channels, the sound perspective becomes blurred, and you can't really capture all the spaciousness, all the sonic excitement and brilliant intensity the artists and engineers intended you to have. Other four-channel record systems (called "matrix" systems) have this ghost problem built-in, even when they are "assisted" by elaborate enhancing circuits designed to mask the problem.

What equipment do you need to play the QUADRADISC? If you're only interested in playing it as a stereo disc, your present stereo system will do fine. You can play it as long and as often as any other record you own, and you'll never miss a note. Whenever you're ready to move up to true quadraphonic sound, all you'll need is a CD-4 demodulator and CD-4 cartridge with Shibata-type stylus, two extra speakers, and two more channels of amplification. If you prefer, however, you can preserve your current stereo system, putting it in another room of the house, and purchase a completely new, up-to-date four-channel amplifier or receiver and phonograph system with CD-4 demodulators and cartridges already built in.

Getting the most from CD-4 discrete records is a simple matter of giving these records the same care your stereo discs should be receiving already. This means cleaning your stylus (needle) and records carefully before each playing with the special brushes your record dealer sells, keeping a dust-cover on your turntable, and putting your records back in their protective inner sleeves and jackets when you're finished playing them. It is advisable to store all types of records in an upright position, away from sunlight and heat. Following these simple guidelines will make your entire record collection sound better and give you many years of listening enjoyment.

The technically curious and sophisticated music listener who desires more information can write to us for a detailed brochure entitled "Everything You Always Wanted to Know About the CD-4 Discrete Disc". Send your request to "Discrete Disc", 13th floor, 15 Columbus Circle, New York City 10023.



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NEW MUSIC FROM **ECM**

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DAVE LIEBMAN: **DRUM ODE** (ECM 1046)

JOHN ABERCROMBIE: **TIMELESS** (ECM 1047)
with Jack De Johnette and Jan Hammer

PAUL MOTIAN: **TRIBUTE** (ECM 1048)

GARY BURTON QUINTET: **RING** (ECM 1051)
with Eberhard Weber

STEVE KUHN: **TRANCE** (ECM 1052)

"the most beautiful sound next to silence" ECM



DAVE LIEBMAN *DRUM ODE*
(ECM 1046)

Dave Liebman writes about his new ECM release *Drum Ode*

My love affair with drummers started ten years ago with (Bob) Moses playing & playing—just the two of us And then all of those countless Loft Dances with as many as four drummers and seven saxophonists at once The drummer s spirit is what moves me most Thanx to you all in the world

Joining saxophonist Dave Liebman on his *Drum Ode* are a number of the most outstanding percussionists performing today—Moses Jeff Williams Collin Walcott Barry Altschul Badal Roy among others *Drum Ode* however is not simply a percussion record it shows in effect the way essentially melodic instruments—the saxophone guitar (John Abercrombie) and piano (Richie Beirach)—can function within a strongly percussive setting The counterpoint is in evidence in compositions like Loft Dance Oasis and a brilliant reworking of John Coltrane s Your Lady

Liebman a 29-year-old New Yorker who has performed with Miles Davis John McLaughlin Elvin Jones and Ten-Wheel Drive has had one other record the highly-acclaimed *Lookout Farm* released on ECM/Polydor



JOHN ABERCROMBIE *TIMELESS*
(ECM 1047)

Over the last few years John Abercrombie has emerged as one of the most important young guitarists to arrive on the scene Abercrombie has played a prominent role in recorded and live performances with Billy Cobham Dave Liebman Jeremy Steig and Jack De Johnette among others demonstrating a prodigious technique on both the electric and acoustic guitars

With *Timeless* Abercrombie makes his long-awaited debut as a leader joined on this recording by two master musicians drummer Jack De Johnette and keyboard player Jan Hammer Abercrombie who composed four of the works on *Timeless* (the other two were by Hammer easily moves from the hard-rocking electric pieces (such as Red and Orange) to quiet sensitive duets for acoustic guitar and piano (Love Song Remembering) to the evocative swelling Timeless



PAUL MOTIAN *TRIBUTE*
(ECM 1048)

Paul Motian has gained a reputation over the years as a musician s musician the rare percussionist who is able to think in terms of melody and harmony as well as rhythm *Tribute* is the first recording by Paul commercially released in the United States quiet yet intense strong but always sensitive it features extraordinary performances in which the musicians are constantly listening and reacting to one another in a highly creative and unusual fashion

Motian who is generally known through his brilliant percussion work with Keith Jarrett and Bill Evans is an outstanding composer as well three of his compositions (Victoria Tuesday Ends Saturday and Sod House) are performed on *Tribute*, as well as Charlie Haden s moving Song for Che and Ornette Coleman s striking War Orphans

Joining Motian on *Tribute* are Haden guitarists Sam Brown and Paul Metzke and saxophonist Carlos Ward



GARY BURTON *RING*
(ECM 1051)

Gary Burton s latest ECM release *Ring* features the German bassist Eberhard Weber an original and highly-unusual performer/composer whose own ECM disc *The Colours of Chloe* (ECM 1042) was released earlier this year by Polydor Weber s presence on the date adds an entirely new dimension to Burton s sound in part because of the bassist s ability to bend notes as well as add harmonic colors that otherwise might not be added

Burton Weber bassist Steve Swallow drummer Bob Moses and guitarists Mike Goodrick and Pat Metheny perform six compositions including three by long-time Burton colleague Mike Gibbs Weber s talents as a composer are showcased in the tune The Colours of Chloe and works by Carla Bley (a ballad Silent Spring which features some sensitive interplay between Burton and Weber) and Mike Goodrick (Mevlevia) are also included on this recording

Burton has previously performed on three other ECM/Polydor recordings the best-selling and highly-acclaimed *Crystal Silence* (1024—with Chick Corea) *The New Quartet* 1030) and *Seven Songs for Quartet and Chamber Orchestra* (1040—composed and conducted by Mike Gibbs with members of the NDR-Symphony) Burton is currently finishing a new ECM project that will include an album of duets with Steve Swallow and Ralph Towner to be released on Polydor later this year



STEVE KUHN *TRANCE*
(ECM 1052)

One of the most remarkable pianists of this or any other era Steve Kuhn makes his debut on ECM Records with *Trance* a set of eight original compositions in which he is joined by drummer Jack De Johnette bassist Steve Swallow and percussionist Sue Evans

Kuhn s pianistic abilities and instincts defy classification an exponent of the Russian classical school of piano technique Kuhn is one of the few contemporary artists who regards *tone* as one of the essential elements of piano playing His music is at once spontaneous and well-developed he has successfully merged both musical and pianistic instincts within one aural landscape

Kuhn s name might not be familiar to American audiences as he has performed for a good deal of the last decade in Europe Before leaving for Europe he performed in groups with John Coltrane and Kenny Dorham since returning from Europe for good in 1971 he has led his own ensemble He has made several albums for various labels over the years and currently leads his own group which includes Swallow Evans and drummer Bruce Ditmas

SIDE 1

RED AND ORANGE
(Jan Hammer Country & Eastern Music ASCAP 5 24)
From **JOHN ABERCROMBIE:** ***TIMELESS*** (ECM 1047)

TRANCE
(Steve Kuhn Stelk Music, BMI 5 54)
From **STEVE KUHN** ***TRANCE*** (ECM 1052)

***UNFINISHED SYMPHONY**
(Mike Gibbs Hindsight Music, [illegible])
From **THE GARY BURTON QUINTET:** ***RING*** (ECM 1051)

VICTORIA
(Paul Motian Yazgol Publishing, BMI 5 25)
From **PAUL MOTIAN:** ***TRIBUTE*** (ECM 1048)

SIDE 2

LOFT DANCE
(Dave Liebman Lieb Stone Music ASCAP 9 20)
From **DAVE LIEBMAN:** ***DRUM ODE*** (ECM 1046)

LOVE SONG
(John Abercrombie Abjohn Music BMI 4 35)
From **JOHN ABERCROMBIE** ***TIMELESS*** (ECM 1047)

SOMETHING EVERYWHERE
(Steve Kuhn Stelk Music, BMI [illegible])
From **STEVE KUHN:** ***TRANCE*** (ECM 1052)

Produced by Manfred Eicher/AN ECM PRODUCTION
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Album coordinator Robert Hurwitz Special Thanks to Niles Siegel, Bill Levy and Helen Pieniek

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ECM 1042 *The Colours of Chloe*, Eberhard Weber
ECM 1040 *Seven Songs for Quartet and Chamber Orchestra*, Gary Burton Quartet
ECM 1039 *Lookout Farm* Dave Liebman
ECM 1030 *The New Quartet* Gary Burton Quartet
ECM 1024 *Crystal Silence* Gary Burton/Chick Corea
ECM 1020 *Piano Improvisations, Vol 2* Chick Corea
ECM 1017 *Facing You*, Keith Jarrett

Manufactured and distributed by Polydor Incorporated 810 Seventh Avenue New York N Y 10019


ZBOTMAN
SÄUBERUNG

Z-BO-MAN is:
rhythm programming, guitar, "vocals": JAZBO T.
guest artist on bass guitar: WILLIE B.

side one
SHUT THE FUCK UP 3.27
side two
SHUT THE FUCK UP 5.00
HOUSE MIX



Produced and mixed from original 4 trac by DAVID GLOVER
at Sunset Sound Studios, Hollywood, California
4 trac engineering assistanee by Giotto H.
Cover design by Who eares
Thank you PMC, K, M.D. Bongi, Blue light, GM 4104
VF4UC, 815, the Breweries of America, and all you loud mouth
big mouths out there

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MAURICE WOODRUFF

Astrological and Clairvoyant Predictions

LEO

July 23 - Aug. 23



DOUBLE DECKER
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STEREO

MAURICE WOODRUFF

Astrological and Clairvoyant Predictions

When you meet Maurice Woodruff, as you do on this disc, he gets you and there is no going back. Only forward.

Ask Mrs. Onassis. He forecast her marriage. Ask Princess Grace of Monaco. He cast the first horoscope for her son and heir, Prince Albert of Monaco. Ask Queen Elizabeth. He has described what the future holds for Prince Andrew of England.

Ask hundreds of film stars, politicians and personalities from all walks of life. He has been consulted by so many the list reads like an international "Who's Who."

Above all, ask the thousands of people who watched the W.N.E.W. T.V.'s "Maurice Woodruff Predicts" show where he scored the highest premiere rating in the station's history. Week after week he invited ordinary men and women to sit down and ask him to predict what was going to happen to their personal lives, their relatives, loved ones, business prospects, show business chances and countless other intimate queries.

Maurice Woodruff, with his great gift of clairvoyance, in front of the penetrating T.V. camera advised, soothed and predicted for people of every colour and creed. His greatest joy was to welcome some of these grateful folk back to the studio weeks later and heard them confirm that he had been right. His forecasts true.

Maurice, inherited his "gift" from his mother, the late Vera Woodruff, the most celebrated Society Clairvoyant of the 20's and 30's. It was only after he left the British Army in 1947 that he began a fulltime career in the art of prediction.

Nowadays the name Maurice Woodruff is seen and heard around the globe. He has achieved worldwide fame. His predictions appear regularly in leading journals and newspapers. His many books keep the printers busy in several languages. His weekly mail is a permanent load for the British and American Postal Services. He is a regular guest on all the big international T.V. "Talk" shows. His stage performances in London are always packed. His rare nightclub appearances, a sell out.

But what about the private man? Very private. Happy to supervise the domestic details in his two English homes and New York apartment. Happy to cuddle his cat Patrick and gaze at a remarkable collection of glass and china swans. When he feels like giving a party for his friends —the invitations are priceless. "Astrology" the encyclopedia will inform you is the science of forecasting events on earth by observation of the fixed stars and the sun, moon and planets. It was the most significant art of the Greek civilization. Today it is applied to dream analysis, prenology, handwriting analysis, dice, palmistry and even tea leaf reading. Maurice Woodruff, the Clairvoyant is a master of astrological interpretations.

In this recording he predicts the general trends of luck and fate for your particular Zodiac Sign. He tells of the characteristics common to that sign. He indicates some of the general trends in store for you in the coming year. He names your luck bringers. He forecasts the tide of events month by month. After listening carefully to both sides of this album you will have a new sense of direction and foresight into your future because when Maurice Woodruff speaks you only go forward.

Rex Bern

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5 TRACK 12"
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. A . GUN .



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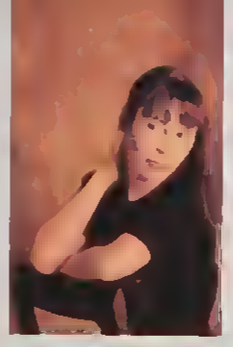
Depeche Mode

BARREL OF A GUN


12" MIXES
JELLYBEAN
IMPORT
SPECIAL
DOUBLE ALBUM
rock the house!
featuring COMING BACK FOR MORE • THE REAL THING • JINGO
SIDEWALK TALK • WHO FOUND WHO • JUST A MIRAGE
LITTLE TOO GOOD TO ME • THE MEXICAN
and many more!









Side one

The reel thing
(West 26th street mix)
featuring Steven Dante

Coming back for more
(Part 1)
featuring Richard Darbyshire

Jingo
(La casa da juego mix)

Side two

Just a mirage
(12" remix)
featuring Adele Bertei

Little too good to me
(Long hot summer mix)
featuring Elisa Fiorillo

Who found who
(U S club mix)
featuring Elisa Fiorillo

Side three

Was dog a doughnut
(Frontline mix)

Mirage
(Dancers dream)
lead vocal India**

Sidewalk talk
(Extended dance mix)
lead vocal Catherine Buchanan

Side four

Anyway you like it
(Funhouse mix)

The mexican
(Extended dance mix)
lead vocal Jenny Haan

The real thing
(El barrio remix)
featuring Steven Dante

All tracks produced by Jellybean for Jellybean Productions, Inc.

Executive producers Jeff Aldrich and Ken Grunbaum

**India appears courtesy of Jellybean Productions, Inc.

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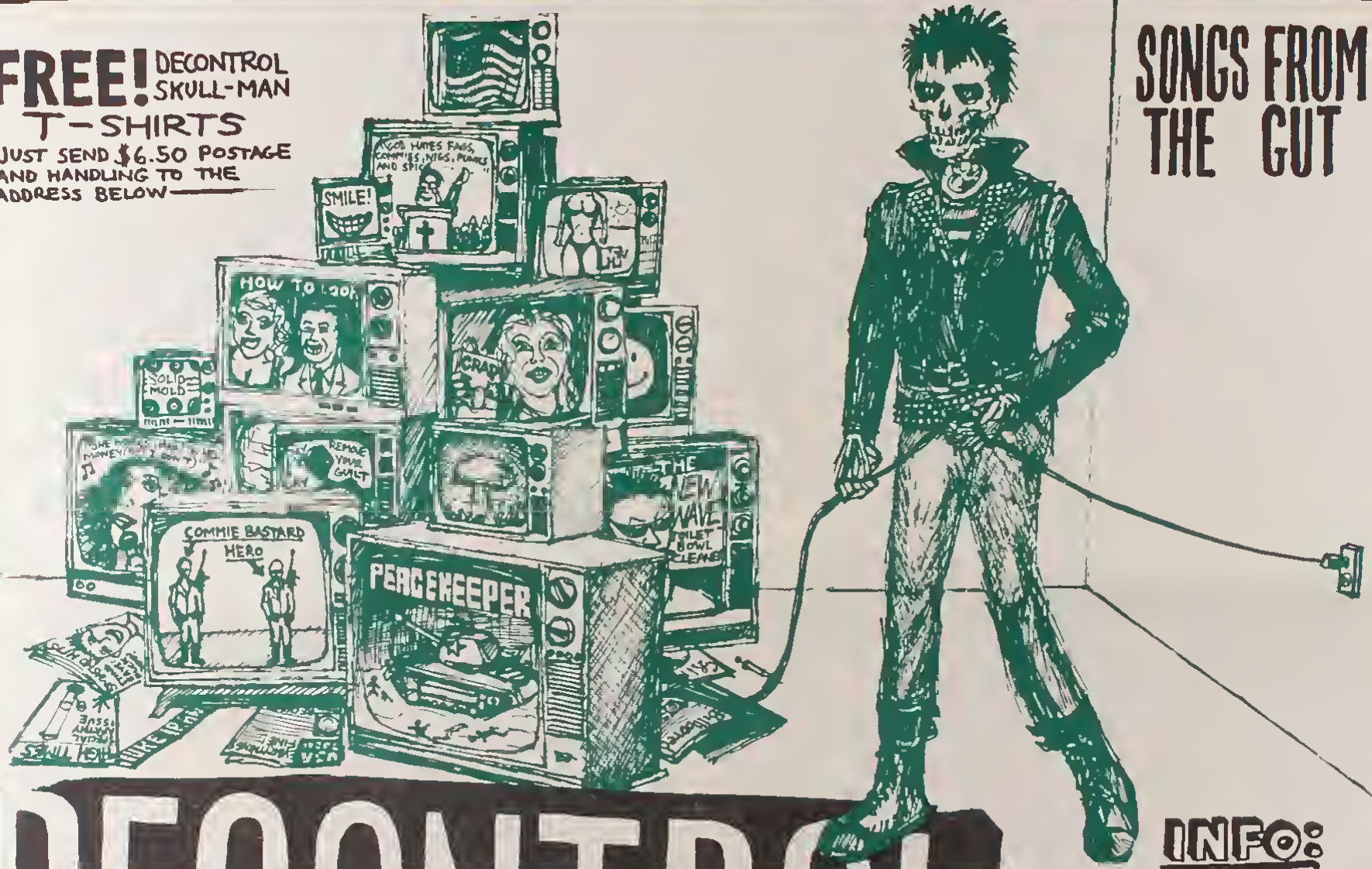




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HEY STEVE!

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ANY QUESTIONS, COMMENT, CRITICISMS WOULD BE APPRECIATED —

AT ANY RATE, PLAY IT LOUD.

THANKS,

RICHARD BIRCH

923-6011

(ADDRESS ON FRONT)

Ed Gein, 77, Model for Killer in 'Psycho'

By Fred Bruning

On Nov 16, 1957, a deputy in rural Wisconsin drove to Ed Gein's farm to inquire about the disappearance of a local woman. The deputy didn't find Gein but he located the woman — hung by her feet, decapitated and, the officer recalled later, "dressed out like a deer."

Other discoveries followed and Gein, known to residents as a harmless fellow who worked as a handyman and often took jobs babysitting, was arrested. He confessed to killing two women. One was the sort-of look victims resembled his mother.

The case became the basis for a novel by Robert Bloch, who also lived in central Wisconsin, and the book inspired a movie that perhaps more than any other has come to represent the essence of cinematic horror.

But even Alfred Hitchcock's 1960 thriller, "Psycho," did not signal the full range of madness and mayhem associated with the quiet country fellow who died yesterday of respiratory disease, at 77, in a Wisconsin mental institution.

In addition to the murder of Bernice Worden, a 58-year-old hardware store proprietor from Plainfield, Wis., whose body was found by the deputy, Gein was charged in the shotgun slaying of murdered — Mary Hogan, 54, three years earlier.

Authorities said Gein's ramshackle, nine-room home was a museum of horrors. They found skulls, shrunken heads and furniture built with human remains.



UPI Photo

Ed Gein in 1957

Gein had used hair to make clothing and bracelets, skin to fashion lampshades and death masks. Human limbs were scattered about. On Gein's kitchen range, investigators found a pot in which a human heart had been placed.

For several years, Gein told police, he had looted graves of recently deceased women who, like his mother, had died in middle age. Experts indicated the loss had affected him profoundly, a theory that came as no surprise to investigators.

Police found that Gein had nailed boards across the door to the bedroom used by his mother before her death in 1945. When officials entered, they found the room as it was before she died.

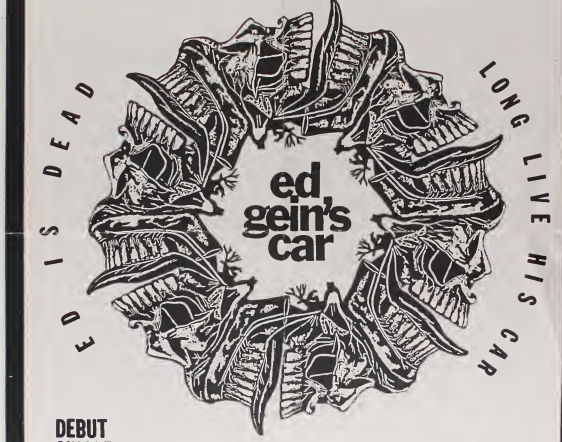
After the investigation, Gein was admitted to a hospital for observation and, in 1958, authorities decided he was competent to stand trial. Two years later, however, the case was heard but Gein, diagnosed a chronic schizophrenic, was committed by reason of mental disease.

In 1974, after being assigned to a number of institutions, Gein asked for a sanity hearing, but his bid for freedom failed. Four years later, he was sent to the Mendota Mental Institute in Madison.

Joe Sotalewicz, spokesman for the Wisconsin Department of Health and Social Services, said Gein caused no difficulties during his 27 years of detention. He was quiet and industrious, Sotalewicz said, and worked, at various times, as a gardener, carpenter, mason and hospital attendant. "It was out of character for him to be violent," he said.

The spokesman said Gein seemed to have no relatives. He said a court-appointed executor was managing funeral arrangements.

Newsday, July 27, 1984



DEBUT SINGLE:

BRAIN DEAD BABY

too old to die young

WAIT 'TIL YOUR FATHER GETS HOME

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157 Prince Street

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TERMINAL!
P.O. BOX 265
PHILA, PA. 19103

I ACTUALLY DON'T KNOW WHO TO ADDRESS THIS LETTER TO, BUT HERE'S OUR RECORD, HOPEFULLY, YOU'LL REVIEW IT. IT WAS RELEASED THIS SUMMER, SHORTLY BEFORE THE REAL ED GEIN DIED. WE'VE HAD SOME CLICK WITH LOCAL AIRPLAY AND HAVE BEEN PICKED UP FOR DISTRIBUTION BY IMPORTANT RECORDS. IF YOU NEED ANY MORE INFORMATION, DROP US A NOTE OR CALL (NUMBERS BELOW)

THANKS

FRED

FRED ARGENZIANO

FRED (718) 435-7734
SCOT (718) 965-3355

I MIEI OCCHI

I miei occhi vedono
tutto ciò che tu non puoi vedere
i miei occhi vedono!
Le mie orecchie sentono
tutto ciò che tu non puoi sentire
i miei occhi vedono!

LO SGUARDO DEI MORTI

Ogni volta che respiri
un altro uomo viene ucciso
senti le sue grida nel cervello?
E il suo sangue per le strade?
Non senti lo sguardo dei morti?
Su di te, su di te!
Chi ridarà il padre a un orfano?
Chi lo farà rivivere?

VOLANDO STANOTTE

Ombre lontane
sentire il respiro vivo di te
luci soffuse e nebbia negli occhi
qualcuno che corre
volando stanotte
la vita che è un ombra
e nulla è ciò che ci sembra
sognare e svegliarsi
la differenza è sua
Volando stanotte
Neri ragazzi che chiamano me
rispondo Giamaica e piangono ancora
stazione infernale di Roma
vivendo stanotte
volando stanotte.
E terre per tutti, senza dover morire per nulla
è troppo bello, ma si può urlare
sì si può urlare.
Volando stanotte.

Meccano Records c/o
Giulio Tedeschi
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10100 Torino

Grazie a: Marco (Straight Edge), Virus, Paolo (Stato di Polizia), ALBERTO (Arresto Cardiaco), PAOLO RONFINI, GIOVANNI BRUNETTO, Bardel, Giuseppe (Raw Power) Schiavo Roberto (G.D.H.C.), Danilo (P.S.A.), Cani, Stefano (Marcello), Ulcera, Laura, Giulio Tedeschi, Gio, Sid (C.C.M.), Maesimo (A.O.A.), Stiv (T.V.O.R.), Steno (Nabat).
Abbiamo il piacere di non ringraziare quelle teste di cazzo che non ci hanno mandato i soldi dei dischi.

Per contatti:
ENRICO SIROTTI
Via Gorizia, nº 89
41100 MODENA
tel: 059/ 304648


stigmathe
stigmathe
ALBUMS & SINGLES
reviewed by
RAY STREET
STIGMATHE "Sound Purl Dalla Liberta" (Stigmathe)
Vibrant Italian post-posi-punk with the dazzling Enrico on drums. Ludicrously melodic for all the havoc. A fine deoortment
stigmathe
DEAD
NITTELS
BLOODY
RIOT

stigmathe records & Meccano Records 1985







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Grazie per averci aiutato e per averci ascoltato
Tutto questo è per voi.

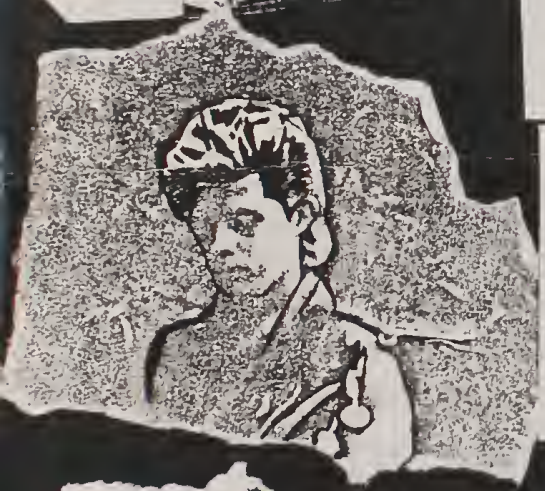
stigmathe

stigmathe



WE ARE 'STIGMATHE', AN ITALIAN HARDCORE BAND.
WE LIVE IN MODENA, A QUIET CITY OF NORTH ITALY. WE BORNED AS GROUP IN THE SEPTEMBER, 1983 FROM THERE WE HAD GIGS ALL OVER ITALY, PARTICOLAR, IN THE NORTH

IN GENUARY 84 WE PUT OUT AN AUTOPRODUCED EP CALLED "HERE SOUND of FREEDOM". WE SOLD IT PUITE WELL IN ITALY, GERMANY, USA. YOU CAN ASK FOR OUR MATERIAL to ROUGHT TRADE or VIRGIN MEGASTORE of LONDON, TOO.
WE MAKE FAST AND POWER PULLY HARDCORE MUSIC WITH SOUND GOING FROM METAL INFLUENCES REGGAE.
EACH of US HAS INFLUENCE ON MUSIC WE MADE SO SOMETHING VERY COMPLEX IS PUT OUT AS RESULT.
TEXTS ARE WRITTEN BY FABRY, they ARE ABOUT city's TROUBLES, YOURS AND OURS, AGAINST WAR, WE DON'T ACCEPT IT AS NORMAL ROUTINE FOR DESTROYING PEOPLE AND AS IDIOT SYMBOL of POWER, ABOUT OPPRESSION OVER ALL of US AND THINGS who APPEN US.
PEOPLE COMING to OUR GIG DON'T COME to SEE HAND FOR UNIFORM OR DIFFERENCE.
WE DON'T MIND ABOUT KIND of PEOPLE SEEING US, SKINS, PUNKS, OTHRESS, WE DON'T YUDGE PEOPLE FOR his SKIN-COLOUR OR WEARING BUT FOR IDEAS.
LOT of PEOPLE think TO BE AN HEROE OR A BASTARD DEPENDS ON SKIN-COLOUR.
WE DON'T ACCEP this!
REGGAE to REFLECT, HARD-CORE to ACT.
HERE IN MODENA there ARE other BANDS, MENTI ALTERNATIVE AND POSITIVE CHARGE. thousands BANDS all over ITALY BUT OUR SITUATION IS VERY DIFFICULT FOR Police





Fabri vöcals & guitar

Enrico drums

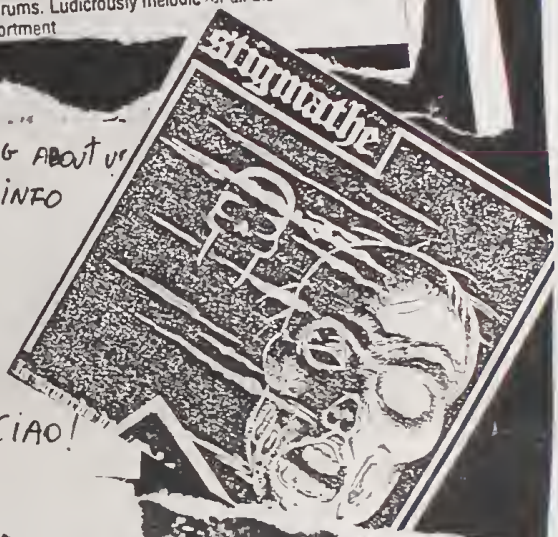
Lüca bass

POWER LOGIE.

IN FEW DAYS IT'LL PUT OUT A NEW E.P. CALLED "LO SGUARDO DEI MORTI" (DEADS GLANCE) THAT FOR OUR LABEL.
IT TALK ABOUT PEOPLE KILLED FROM WAR ASKING US WHAT ARE WE DOING AND GLANCING US.
THE SECOND SONG IS CALLED "I MIEI OCCHI VEDONO" (MY EYES LOOK AT) TO SAY YOU TO USE EYES TO SEE EVERYTHING INHAPPENING AROUND YOU, DON'T IGNARE IT. WHO DOESN'T LOOK AT WILL DO ERRORS AGAIN.
THE OTHER SIDE IS AN LONG REGGAE PIECE CALLED "VOLANDO STANOTTE" (FLYING TONIGHT) IS ABOUT BLACK-SKIN PEOPLE WHO COME IN ITALY TO WORK UNDERGROUND IN VERY BAD CONDITIONS THEY'RE THINKING ALWAYS TO HIS COUNTRY WHO CAN'T GO ANYMORE.
WE DISTRIBUTE RECORDS AND FANZINE OURSELF OR BY OTHERS PUNK-KIDS ALL OVER ITALY
WOULD BE A BIG THING YOU COULD WRITE SOMETHING ABOUT US
IF YOU WANT RECORDS, T-SHIRTS, FANZINES, PHOTO, INFO OR OTHERS WRITE TO: STIGMATHE C/O
FABRI BUCCIARELLI VIA A. MAGNAGHI N° 45
CAP 41100 FRETO / MODENA
ITALY.
TEL. NUMBER 059/518019.

BYE! CIAO!







stigmathe stigmathe
records
DEAD
hardcore
SIGMATHE

ITALIA BRUCIA (ITALY'S BURNING)
Hey boys come here
try to listen
these always equal day
try to get them off
there's on the air an old
new Revolution smell
guns on the hands of who's living
again
you work on the morning and smoke in the B.&R
till the evening
Flags on the skin that are no more usefull
dead kids for nothing
saying no words
Career promises refused
by a shoot.
Hey! Here something is
not just old stories
that are no more usefull
Italy's burning
you hearth is Teared with
bloody promises and illusions
soldied radio which bombard
with shit sound
But the want on the people
had given the victory
and fucking people with an uniform
and bourgeois It's an
old story!
laughing from holes
deserted children of nobody
in the condemnsted Italy -

But someone's shooting from the
homes burned but
resolution flames from boys
reviving
Hey! Here something is
not just old stories
that are no more usefull
Italy's burning!

"Corri e Sopravvivi"
(Run and survive)

The time running,
the dogs breath
behind you, behind you.
garrisons in the cities
and cops robot by injustice
Run, run, run and survive.
Among the rubbles of your home
you ask just for why
The end is becoming or is only
the beginning
but we are living, but you are living!
Run, run, run and survive

stigmathe

Born: pure "Cold Tibetan"
(Where sound for fire)
It burning children
will ask for mercy
you'll shout killing
your self-respect
this is your edge
and it's already
among us
and bastards with uniforms
on flags and crying!
Where sounds for freedom
If you looked for revenge
if you looked for justice
there are thousands of cities
of wild animals
this is the hell land
who kill you twenty
or is someone saying
that he's more white than you!
Where - sound for freedom



fronte di nervi
(the front of nerves)
You are told to not to do
every thing cross your mind
war every where around us
we are just heroes on a
front of nerves
is front of nerves over us
a front of nerves over us!
My life has no cause
where freedom is if bombs
are dropped over humanity
It's a front of nerves over us!
A front of nerves over us!
My brain is played by them
they Jim turning to the front
they think it's finished!
But JU case it's just begun! Go on!
front of nerves over us!
front of nerves over us!
J'm just an animal
a never termed beast
toy shambles
but on you J want to shoot
on the front of nerves, over us!
It's a front of nerves, over us!
- ...t of nerves, over you!

THE INVADERS



If the Bowery Boys had started a rock 'n' roll band. . . The Invaders.

Godl

The Sound

Gut-punch rock and roll. They've all been in high school dance bands, and those roots are still showing. An Invaders gig is a perfect excuse to dance up a storm, get pissed, fall on the floor and act like an idiot. It is *not* an occasion for serene contemplation of musical subtleties. Their songs are hard-driving dance numbers, often propelled by John's wailing sax. There's nothing innovative about Invaders' music, except for the fact that traditionalist rock and roll, done with a bit of flair and a sense of humor, is becoming a rare commodity.

The band's biggest musical problem is its tendency to play too fast, forcing the beat into triple or quadruple time. It's a technique that's worked well for, say the Ramones, whose basic riffs are so simple that they can be taken at any pace and still carry an audience along. But the Invaders material is '50s-derived, busier and more complicated (especially with the prominent saxophone leads), sometimes too cramped when cranked out at that breakneck pace.

"No Love Lost", one of their best songs, is taken at just the right pace to let the ear-grabbing "ooh ooh ooh"s in the chorus take effect. Performances vary. I've seen them at a more relaxed night (a CBGB recording session), playing at a moderate tempo suitable for listening and allowing Johnny Ion to really *play* sax instead of just gasp for breath; and I've seen them on an overly-hyper night (at the Rocker Room) when they wanted to make sure everyone in the room went instantly frantic. And their covers of such frat-party staples as "Twist and Shout" and "Let's Twist Again" are more fun than the Dickies doing "Eve Of Destruction"

"We're getting more into a classic sound, a '50s-type sound," Gregor explains. "Turning the guitars down, bring the sax up."

"It's a '70s sound," John puts in. "We're working on that old sound and bringing it up to date."

The Invaders' style of music is not trendy or fashionable. They've never had a write-up in this very *au courant* music paper before, and it has bothered them just slightly. "It's nice to be noticed. We're out there, playing lots of gigs and putting out and doing it in the right spirit. We *are* New York rockers."

hey have recorded a single, "Fast Girls" b/w "With he T.V. On." They produced themselves and will lease it themselves on their own No Label Records.

CASTING CALL

107 West 17th Street, New York, N.Y. 10011

ON THE COVER



The Invaders look tough. They could pass for the neighborhood switchblade squad or a punk rock quartet ready to put on whiteface. But they're not. In person, they are friendly and disarming, especially for a band spawned in the basement of a clothing store known as Revenge. In its previous life, the store was the Five Spot, a jazz club. The Invaders and other groups congregated to play on its stage, which had somehow survived the transition. "We weren't going to let that stage die," recalls Gregor Laragne, the chief Invader.

Gregor and his fellow Invaders Peter Collins, Justin Trouble and Finn Hunt emerged from the basement of Revenge to play at NYU, and now perform regularly at such prestigious rock clubs as Max's Kansas City, CBGB's and Gildersleeves. Not bad for a group that has been in existence only two months.

Onstage at Max's, where audience response grows more frenzied each time they appear, the Invaders perform both rock standards and original material. Their songs are driving, upbeat, energy music. Their act is spontaneous, unlike the contrived theatrics of punk. They approach the visual aspect of their show by simply "letting things happen." It's fine with the Invaders if impassioned girls want to join them onstage to dance. "We want the audience to feel a part of our show, to get up and dance, not brawl." According to Gregor, the recent outbreaks of violence at punk rock concerts were inevitable. "New York audiences are so cool, such a challenge to the performer, that violence became the only way they could express their appreciation."

Gregor knows whereof he speaks, for the Invaders are a trueblue New York band ("here it's real"). If travelling is in their future, it's because visions of touring and recording contracts are starting to take a definite shape. — ESTHER SUMMERSON

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CONTENTS

THE INVADERS.....
ON THE COVER.....
HOTLINE.....
BROADWAY.....
EQUITY OFF-BROADWAY.....
NON-EQUITY OFF-AND OFF-OFF-BROADW
OUT OF TOWN.....
SAG FILMS.....
NON-UNION FILMS.....
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FORMATION in CA
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news in this paper a
reliability; we do not en
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protect our readers in t

Steve —

Here's last single — "Melville + Sir Flea".

"Greenland" + "Tiger Balm Garden" are recorded, but not yet in mixed version.

Next Home and Garden Single (tpo) will be "Killjoy" "Lighthouse" + "Birdbath". Should be out on Hero + Jackson Records from Cleveland

Looking at new guitarist / drummer. Doug Gillard — from "Death of Samantha" (Homestead Records).

"Bu" just back of the Studio w/ Stephen Hague — producer of "Pet Shop Boys", "Erasure" and Malcolm McLaren. — Sounds real good.

My address: 2227 W. 57
Cleveland Ohio 44102

Thanks, — Scott Krauss






alive

INVADERS



fast girl !

THANKS TO: Fran, John, Larry, Brad.

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INVADERS



with the t.v. on

THANKS TO: Fran, John, Larry, Brad.

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HOME AND GARDEN



MELVILLE B/W SIR FLEA

Melville

It's all so easy, easy to read, unrolling an endless sheet of paper, mapped out chapter by chapter, unrolling like a scroll. Contained between the covers, the unaccountable being that's in him, a silent message from the sinister, dreaming that he keeps himself awake.

For the joy of making no effort whatsoever, for whatever the mind finds within itself, desperately cheerfull in letters and stories from the newspaper. He made up stories of imaginary boats, drifting in unknown waters, painted an appropriate nautical blue. There must be something wrong with you.

As the man in the middle his magnet responds, charging with radiant energies, swelling and heaving ambivalence, the fluxing of currents and tides. Playing an immense improvisation and falling into sickness and madness and death, ideas become islands he reads in the waves. O I remember those delightful days.

He does not want to return to the hard rock at the root of creation, the hazy shore of the holy oblivion, from another voyager's account of coral reefs and coconut, of tatooed chiefs and cannibals, of sand and sea water and dancing girls and technicolor palm trees. He does not want to return to the maddening knots of kinship, where feelings will sink in the swirling sea scum, with the strange shapes of what we have become. 'There is no place but the universe. There is no limit but the limitless. There is no bottom but the bottomless.'

Sir Flea

The moon is rocking like a cradle.
The wind is mine from here to beyond the sea.
This place has the dimensions of heresy.

The doors are locked most of the time.

If the windows are open, the child is mine.
I never wanted silver and gold;
But someone to love me before I grow old.

I am a knight and I can't write letters.
I don't like beggars and unwed mothers.
I will be granted the rights of first nights.

Come here and sit next to me.
Wisdom as such is bound and treasured.
There is no such thing as innocent pleasure.

Home & Garden is:

Jim Jones - guitar, synthesizer
R. Scott Krauss - drum kit
J. Morrison - lyrics, jib
Michele Temple - bass guitar
Robert Wheeler - EML, Ensoniq Mirage

Home & Garden would like to thank:

Marge and Theo Temple
Kenny Shurtluff
Bruce Seifert
Angel Mendoza
Randy Meggitt
Bob Ferrell

Marketed by After Hours Records, 14821 Lakeshore Blvd., Cleveland, OH 44110

RATS OF UNUSUAL SIZE



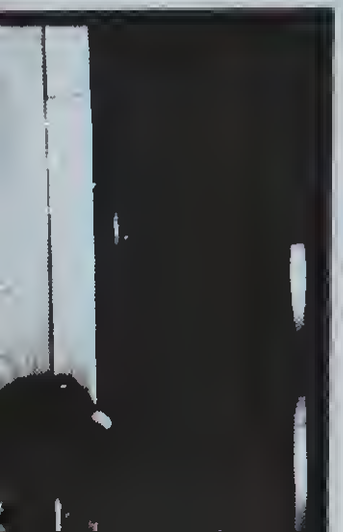
ELEPHANT MAN



BABY USED TO LOVE ME, USED TO HOLD ME TIGHT
TELL ME WHAT'S THE REASON SHE SCREAMS AT
ME EACH NITE ...

BABY DRIVES ME CRAZY, SHE NEVER MAKES
NO SENSE, SHE NEVER LETS ME SLEEP
AT NITE, WHY IS SHE SO TENSE ...

I BOUGHT HER FLOWERS AND CANDY,
YOU KNOW I REALLY TRIED, BUT IF
SHE CAN'T FORGET THE THINGS I DONE,
THERE'S ONLY ONE REASON WHY...



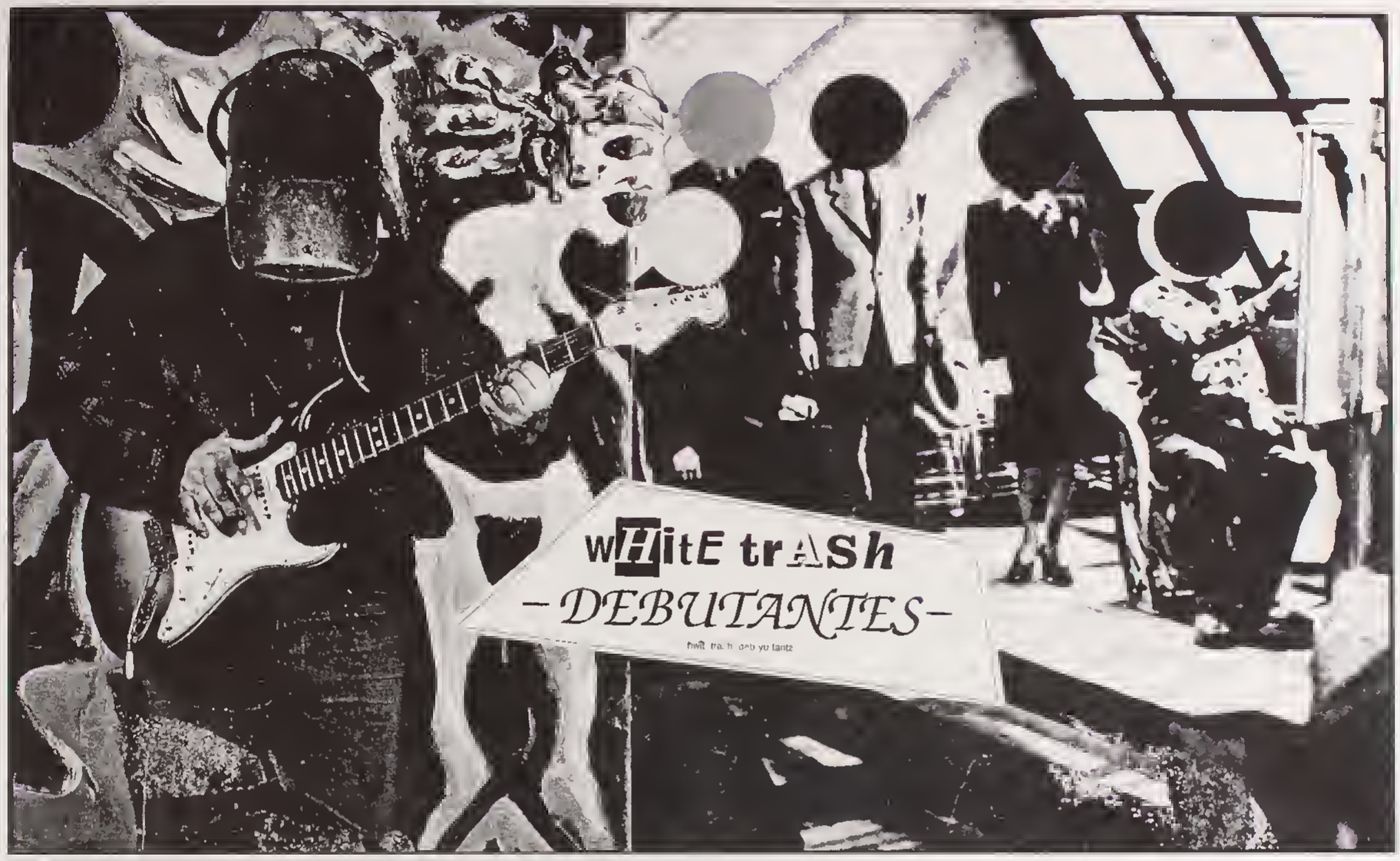
IT'S A CANDY, IT'S A GUM
RAZZLES / RAZZLES.
IT'S A CANDY; IT'S A GUM
RAZZLES/RAZZLES.

REALLY DON'T WANT TO CONFUSE
ANYONE, TRYIN TO DECIDE IF
IT'S A CANDY OR A GUM.

COMES IN PURPLE GREEN ORANGE
RED, THE ONLY THING THAT'S
GOOD FOR MY HEAD ...




WHITE TRASH
DEBUTANTES
SAN FRANCISCO



Side 1 **BILL DAKOTA**

Side A **BAD IN BED**

Recorded at Lowdown Studios Engineered by Greg Freeman Produced by Billy Gould

The **WHITE TRASH DEBUTANTES** are;

Ginger Coyote - vocals **Lula Perla** - vocals **Lesley Michelle** - vocals
Dynamite - drums **Edgar San Gaberial** - bass **Digital Dave** - rhythm guitar **Robe Williams** - lead guitar
Also on the tracks; **John Surrell** - drums **Emillio Crixell** - bass

Photography by Brian Conway. Layout & Design by Lula Perla, Ginger Coyote, Brian Labrie and Kevin Wortis.

Alternative Tentacles Records, P.O. Box 424756, San Francisco, Calif 94142 Virus 107
Send 50¢ for complete mailorder catalog Union printed by Inkworks in Berekely, California, on recycled paper

FUN NO FUN

I Wanna Be Your Problem

Sinvitation













FUN NO FUN

is:

E. V. McCaffrey: Guitars, Vocals
John Reno: Guitars, Vocals
Steve Wishnia: Bass, Vocals
Nicky D'Amico: Drums

Background Bernard McDermott
Vocals: Leslie Levinson

Side A: I Wanna Be Your Problem
(3:27) (Andy Towns/Fun No Fun)

Side B: Sinvitation (2:31)
(Fun No Fun)

Produced by Fun No Fun and
Jim Fourniadis

Engineered by Jim Fourniadis
Recorded at Toxic Shock Studios,
NYC, February '91

Photos: Bernard McDermott
Sleeve: Nicky D'Amico
Special Thanks: Breck Warne
Isabell Casamassima
Mark Rentzer

R.I.P. John Genzale

© 1991 Fun No Fun

Record Jacket Design
by George Prisco








DIGITAL
SEX

DIGITAL SEX

DERECK HIGGINS
Bass, Keyboards

STEVE SHEEHAN
Vocals

JOHN TINGLE
Guitar

GREG TSICHLIS
Drums, Wind Chimes

DEAN DOBMEIER
Live Sound Engineer

Side A

DERVISH DANCE

Higgins, Sheehan Tsichlis, Tingle

Side B

HOW MANY MORE TIMES

Tsichlis, Sheehan

Recorded August 1983 by Tom Ware
at Rainbow Recording Studios, Omaha, Nebraska

Produced by DIGITAL SEX and Tom Ware

Thanks to Steve Horn, Frank Zaccone, Tom Ware for use of the Simmons Drums, Dean Dobmeier, Nils Erickson at Rainbow, Kevin O'Connell at PR and all our friends.

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45 RPM
STEREO

Post-Ambient Motion
Screen Graphics Ltd.

Terminal —

Hello from Digital Sex. Please review "Dervish Dance" for your mag. In case you print such info, Terminal readers can secure a copy by sending $3.00 to

Digital Sex
4115 No. 36th Ave
Omaha, Ne 68111

Also, could you please send a copy of Terminal in case of review? Thanx

Merry Sexmas

AN ARMAGEDDON RECORD AS 008



ROBYN HITCHCOCK

THE MAN WHO INVENTED HIMSELF

b/w DANCING ON GOD'S THUMB

Cover drawing by Robyn Hitchcock, colours by Annie Horwood, photo by Rosalind Kunath

Distributed by Stage One


SUICIDE NOTES

LITTLE GENTLEMEN - "SUICIDE NOTES"

Rob DiJoseph - Bass
Paul Evalds - Vocals
Thomas Michael Iannelli - Guitar
Wayne "Roof-Rabbit" Paupst - Drums

Executive Production-R R Inc.

Produced By Paul Evalds and Rockin' Richie

Sleeve Design, photo and layout-Captain Combat/Action Man Prod.

Special Thanx to our road manager and crew- Lewis "Action Man" Hipkins,the Big Bigoshif,and Pat,to Richie,Bobby,Bill Reim, Sic Kidz,Frank D,Mom and Dad,our fellow Ardmore Bands-Informed Sources,Y-Di,and Final Conflict,and to all the Ardmore Punks for helping us through the past year. And to Mr. Heineken, because you're not straight edge.

©℗BTCP Records 1983

BTCP-6407 Wayne Ave,Phila,PA, 19119

Dedicated to the memory of "D.C."

For more info. about L.G., write to-
AAT-PO Box 724, Bala Cynwyd, PA. 19004

BCTP 38

Little Anthony & the Imperials

Frustration

Jimmy Soul

Jimmy Soul

Jimmy Soul

TOMORROW'S STARS



LUCY

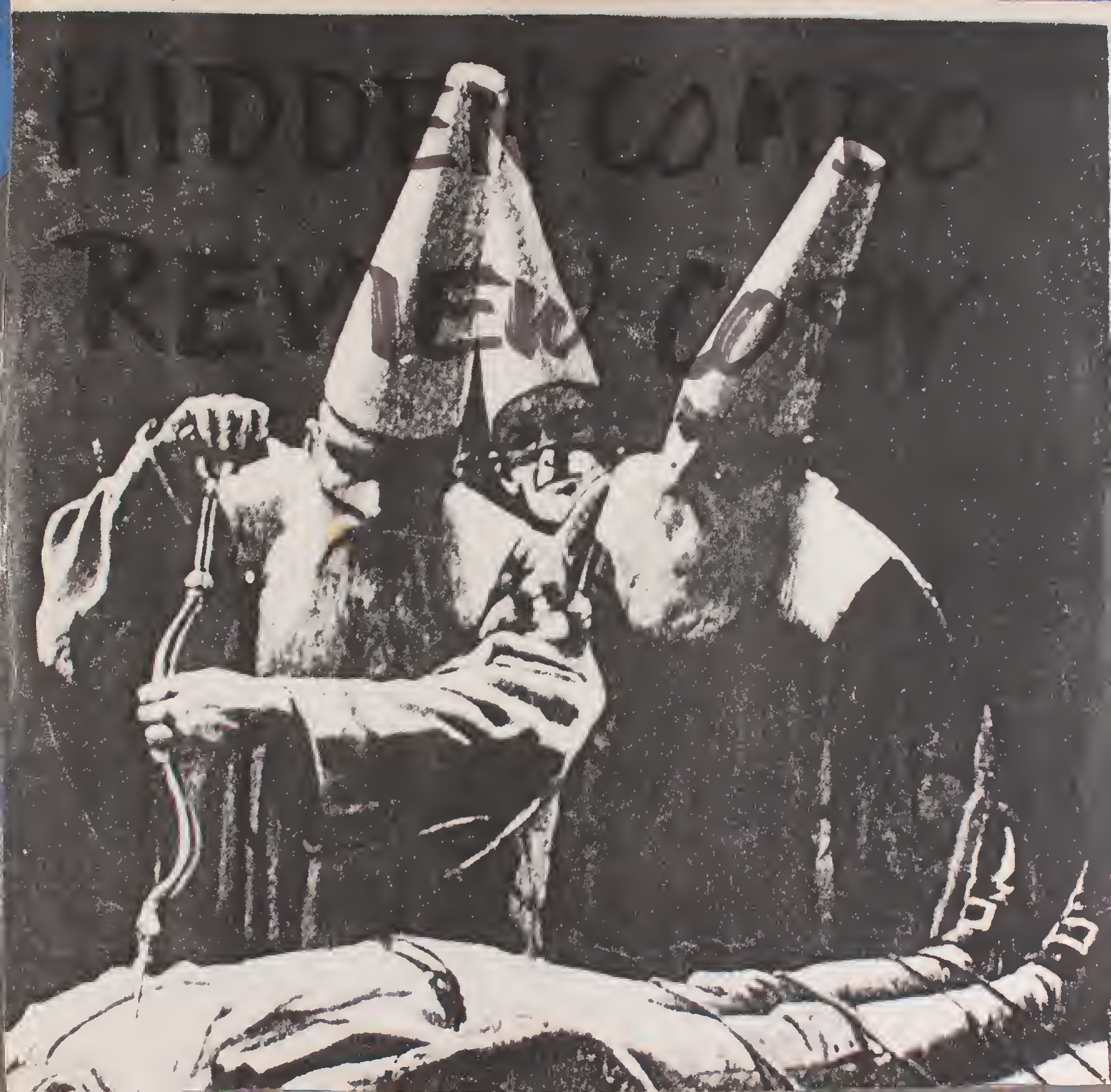
Amalia

U.S.MILLIE

Sittin on the beach with your ping pong peach
Ya pick your nose and ya wiggle your toes and
Ya suck on your thumb like a doggy dumb dumb
Ya scratch on your head-y hey teddy get ready
Hey teddy get ready for a
Ticky-tack shack with a kitty kat black
In a little bitty city
Hey billy bitty gunna get some titty
That's Go Go Billy and U.S.Millie
Howard Johnson Puerto Rico
Texaco Co. Jews for Jesus
Ms. Magazine Danon Yogurt
Scientology East Germany
That's Go Go Billy and U.S.Millie

YOU GOT ME

FRAGILITY
TEMPORALITY
GOT A HOLDA ME
GOT A KNIFE ON ME
I'M REALLY SCARED WHEN I KILL IN MY DREAMS
KILL IN MY DREAMS
KILL IN MY DREAMS
YOU GOT ME


HIDDEN COMTO
REVEAL

White Boxes for Open Reel
Cassette boxes
Splicer
open Reels

Vintage days.
Wash.
Call Reggae
Call Soundmakers - 456-0
Westville N.J.

F-W
Lacquers

Vacuum
Paper Towels

(P) + (C)

Photo Redux

3rd. St. - Wall of Voodoo

c/o Phantom Plaything Recording
338 South St.
Phila Pa. 19147



Release Date: March 20
(With nice big sleeve and small centerhole)

DR 6

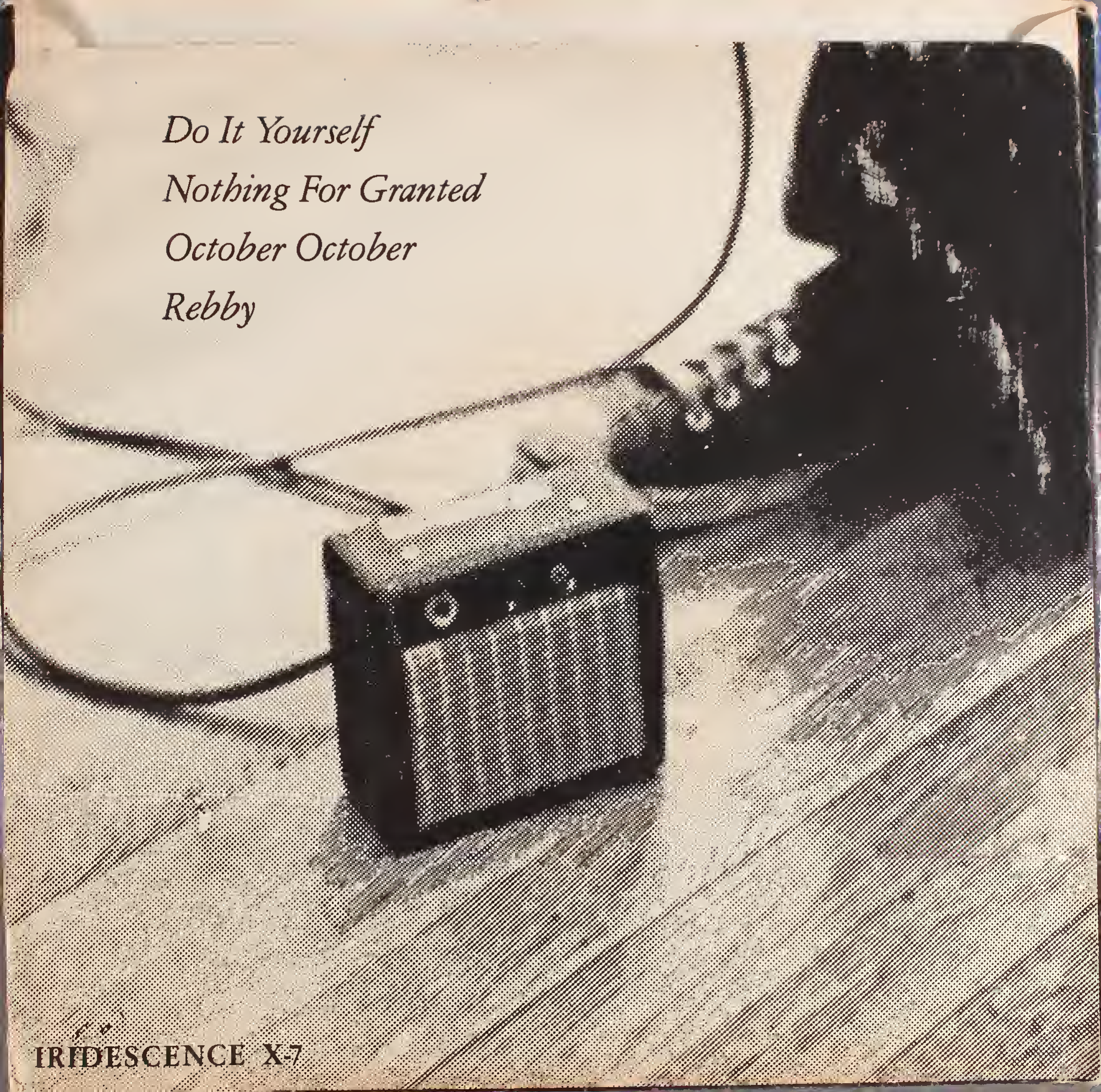
COITUS INTERRUPTUS (ODE TO LARRY FLYNT)
LIGHT UP A PACK
FLIPOUT
COPS



AL LUMINUM PIE TINN VIC MATURE RICHARD REDMOND

ENGINEER: FRANK AMATO
PICTURE: TONY MORGAN
AT: GOVERNORS CHATEAU
MATURELY PROD.

DROME! RECORDS 11800 DETROIT CLEVO 07



Do It Yourself

Nothing For Granted

October October

Rebby

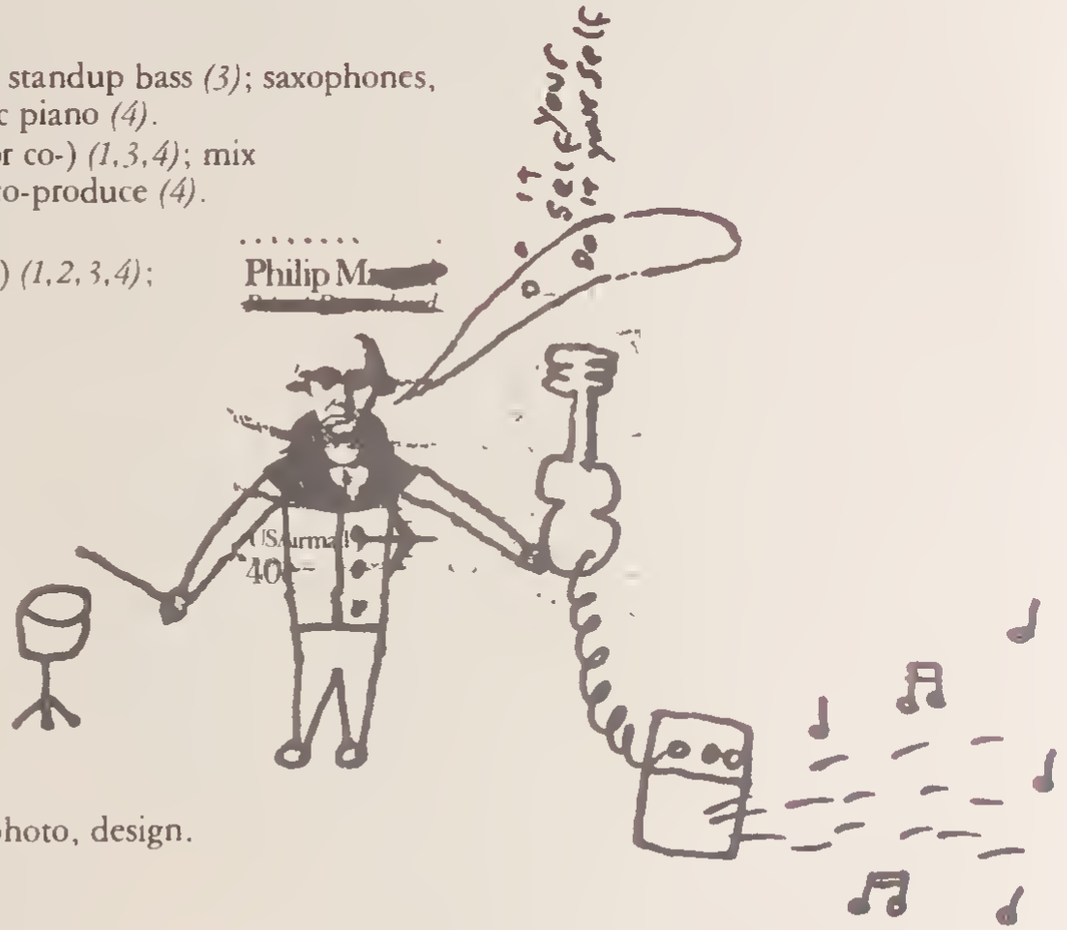
IRIDESCENCE X-7

PEP LESTER AND HIS PALS *Jack-O-Lantern Moon*

1. Do It Yourself
2. Nothing For Granted
3. October October
4. Rebby

MUSIC

Jad Fair — organ, background vocals, guitar *(1)*; standup bass *(3)*; saxophones, co-engineer, co-produce *(1,3)*; electric piano *(4)*.
Erik Lindgren — synthesizer *(1,3,4)*; engineer (or co-) *(1,3,4)*; mix (or co-) *(1,3,4)*; theremin *(3)*; co-produce *(4)*.
Glenn Jones — guitar *(1,2,3,4)*.
Phil Milstein — vocals *(1,2,3,4)*; produce (or co-) *(1,2,3,4)*; co-mix *(3,4)*; guitar *(1)*.
David Greenberger — bass *(2)*; co-mix *(4)*.
Liz Cox — drums *(1,3)*.
Chuck Bell — guitar, engineer, mix *(2)*.
Jay Dobis — toy xylophone, maracas *(2)*.
Peter Wallace — toy tom-tom, chair *(2)*.
Michael Cudahy — guitar *(3)*.
Willie Alexander — co-mix *(3)*.
Roger Miller — treated piano *(4)*.
Rick Scott — synthesizer *(4)*.
Martin Swope — treated guitar *(4)*.



ARTWORK

David Greenberger — front sleeve, rear sleeve photo, design.
Chuck Bell — label drawing (A-side).
Byron Coley — label drawing (B-side).
Ed Rogers — insert drawing (lyrics side).
Jad Fair — insert drawing (credits side).
Phil Milstein — design, typography.

All songs recorded at Sounds Interesting (Cambridge, Mass.), except for (2), recorded at Buff & Buff Studio (Jamaica Plain, Mass.), and overdubs for (1,3), recorded in Uniontown, Maryland.

Extra thanks to Michael Hafitz, Michael Sheppard, Dave Greenberger, Erik Lindgren, and Jad Fair, for service above and beyond.

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IRIDESCENCE
P.O. Box 3556
Culver City CA 90230

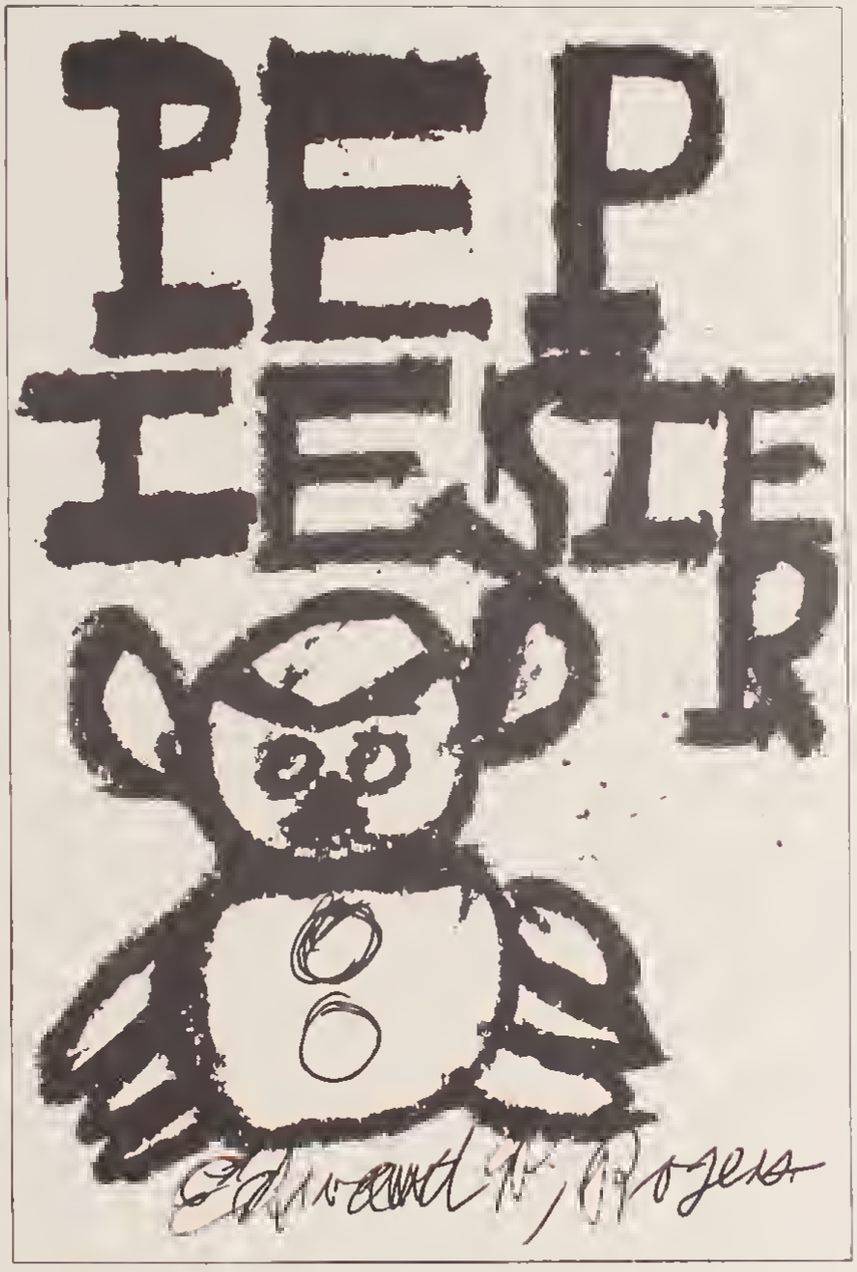
PEP LESTER and his PALS
15 Green St. #3
Cambridge MA 02139

NOTHING FOR GRANTED

I don't take nothing for granted anymore
I don't take nothing for granted anymore
I like the dogs again,
I like the trees again
I even like me again

I don't take nothing for granted anymore
I don't take nothing for granted anymore
It's good to eat again,
It's good to sleep again
The weight of the world's not on my shoulders anymore
And it feels so good to be free.
Things don't seem as dark as they used to be
I wonder what's come over me
The grass ain't always greener on the other side
Who am I to have everything be alright?
Not quite perfect, but
Close enough to keep me happy

I don't take nothing for granted anymore
I don't take nothing for granted anymore
Things don't often get better
So I don't take them for granted when they do
Things don't often get better
So I have to try not to take them for granted when they do.



OCTOBER OCTOBER

World Series in the air
It goes right through me
Autumn everywhere
I love what it does to me
It smells so crisp,
It smells so clean
I wanna take a run through the dying leaves
Over the hills and through the woods
I never thought I could feel this good
Down by the pond and across the park
The sun goes down early, it'll soon be dark

October, October, I can't believe you're here
October, October, I feel you everywhere

I wanna go out to a public park
Set down my amplifier, plug in my guitar
Sing my songs as the colored leaves fall
Who needs drugs when we have the fall?
All of the people will gather around
They'll clap their gloved hands at this nutty clown
Surrounded by music, a pumpkin, apple cider
I'll stay out here while you warm up inside

It's such a lovely day,
Think I'll take a run in the rain

October, October, why don't you stay all year?
October, October, I can't believe you're here
October, October, October.


JOJO
KEXX

LYRICS, MELODY, LEAD VOCALS
JOJO KENN

KEYBOARDS & SYNTH
ALEX FOULCER

BASS GUITAR - TONY HANCOCK

DRUMS - CLIFF DEIGHTON

BACKUP VOCALS
LYNDA, PHIL, KAREN

PRODUCTION - ALEX FOULCER

RECORDED AT

HEART AND SOUL STUDIOS
BLACKHORSE, LONDON, ENGLAND

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BIG STICK DRAG RACING

LIMITED EDITION
INCLUDES 4 SONGS
LIMITED EDITION
INCLUDES 4 SONGS
PROMO COPY
For Review & Airplay Only
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TIME 1:37

JOHN GILL
guitar, vocals

YANNA TRANCE
rhythm, vocals

Recess
RECORDS

Features
"I Look Like Shit"

26-10 18th Street, Astoria, N.Y. 11102
(718) 626-6457

Produced by BIG STICK
Recorded at Nitro Studios, Burbank CA
Mastered at Frankford Wayne, NY
Photo: Norman Blake

BIG STICK



HELL ON EARTH

TIME 2:13

JOHN GILL
guitar, vocals

YANNA TRANCE
rhythm, vocals

Recess
RECORDS



26-10 18th Street, Astoria, N.Y. 11102
(718) 626-6457

Produced by BIG STICK

Recorded at Nitro Studios, Burbank CA
Mastered at Frankford Wayne, NY

Photo: Norman Blake
Sleeve made in Canada

XYZ

CHAZ WESTBROOK



LEAD VOCALS

RONNIE RAZOR



GUITARS VOCALS

DEE MINOR



BASS

BOBBY WERBLIN



DRUMS

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Larry Turner Dick Roberts Bob Jefferds Bobby Poole
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THE LATE GREAT RAZOR BOYS

XYZ P.O. BOX 33553 DECATUR, GEORGIA 30033

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Volumes of Madness



FOUR MORE YEARS

Volumes of Madness

FOUR MORE YEARS (4:25)
b/w
JIHAD FOR YOU (3:00)

Sound Engineered by David Scott Smith

Cover Photo - CCAM Productions

Recorded at Studio 102, Ardmore, PA, Oct. 9, 1988

All Songs Written, Performed and Produced by Volumes of Madness

Volumes of Madness can be contacted through i.e. Records
i.e. Records, PO Box 724, Bala Cynwyd, PA 19004
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UP 36217

THE LEW LEWIS BAND

☆☆☆☆

LEW LEWIS : VOCALS/HARMONICA
BOB CLOUTER : DRUMS
PETE ZEAR : GUITAR
JOHN.B.SPARKS : BASS
LEE BRILLEAUX : GUITAR

PRODUCED BY JOHN.B.SPARKS

AT JACKSON'S, RICKMANSWORTH

ENGINEER: VIC MAILE



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A Canvey Island Sound.

Delga

Side a: FUTURE PASTORAL
OCTOBER KENTUCKY

Side b: EGGS IN THE RESERVOIR
OL' JIMMY COLE

Bob Malloy-Vocals, guitar, violin
Jacy Webster-Guitar
Bob Dickie-Bass, dbl. bass, cello
Sky Kishlo-Drums
Jeff Werner-Percussion
with Ferenzik© 12 string guitar
on EGGS IN THE RESERVOIR

Thanks to: The diabolical Mac Sutherland,
Ferenzik for engineering assistance,
and Dan Balcer for spiritual guidance.

All songs copyright © & ℗ 1993 STRAPPING FIELDHANDS

Cover by Robert Fludd SILTBREEZE 020

BLUE TV



T BRAACIKNIWNRTEICMKES

BACK IN TIME

TRAIN WRECKS

A PRODUCT OF
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SWELL GUY SONGS



DONNA SUMMER & BARBRA STREISAND

33 1/3 RPM
STEREO
56

NBD 20199
(NBD 20199 AS)

1. NO MORE TEARS (Enough Is Enough) 11:40
(Paul Jabara-Bruce Roberts)
Olga Music/Fedora Music (BMI)

PRODUCED BY GARY KLEIN for The Entertainment Company
and GIORGIO MORODER

Executive Producer: Charles Koppelman

Arranged by Greg Mathieson & Harold Faltermeyer
Mixdown by Harold Faltermeyer & Giorgio Moroder
From the DONNA SUMMER album "ON THE RADIO - GREATEST HITS VOL. I & II" NBLP-2-7191 and the BARBRA STREISAND album "WET" FC 36258

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SPECIAL ONE-SIDED RECORD
(Play Other Side)

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Elmer Hawkes
Songs for the Stagehands

1

(41555)

1. The Hometown Kid
2. Ain't No Pain
3. Blow That Lead
4. Only The Loved
5. No More Lookin' Like Phil And Don
6. Song For The Stagehands

All words and music by Elmer Hawkes

SS

Sidestreet Records

Elmer Hawkes
Songs for the Stagehands

2

(41555)

1. Movin' Too Slow
2. Times In Hell
3. Bogie And Kate
4. The Border
5. Winds Across The Sands
6. Automobile
7. Ship Without A Sail

All words and music by Elmer Hawkes

SS

Sidestreet Records



UNITED ARTISTS RECORDS

SIDE 1

UA-LA777-G

℗1977
United Artists
Music And Records
Group, Inc.

RODERICK FALCONER

Victory In Rock City

1. ROCK CITY • 3:14
2. THAT'S NOT NORMAN • 4:44
3. SHOW ME SOMETHING MORE • 4:47
4. EMPIRE MAN • 4:24

Produced by Peter Ivers & Roderick Falconer
for Rats God Productions
Written by Roderick Falconer
Published by Rats God Music BMI

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UNITED ARTISTS RECORDS

SIDE 2

UA-LA777-G

℗1977
United Artists
Music And Records
Group, Inc.

RODERICK FALCONER

Victory In Rock City

1. HARD TIMES • 4:22
2. ROCK CITY 2 • 3:57
3. FAME IS A BALL AND CHAIN • 4:43
4. PROLOGUE • 2:05
5. VICTORY • 4:55

Produced by Peter Ivers & Roderick Falconer
for Rats God Productions
Written by Roderick Falconer
Published by Rats God Music BMI

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TRY JESUS
LADIES OF SONG



SIDE ONE
ST-70220
(ST-1-70220)
STEREO

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BIRTHRIGHT
RECORDS, INC.

1. I'M GOING TO WORK • 3:21
(Until The Day Is Done & Careless Soul)
Traditional-Unknown (Chinwah Songs-SESAC)
2. HE'S ALWAYS NEAR • 2:31
w/m Margret A. Jenkins (M&M Aikens Music-BMI)
3. TRY JESUS • 3:30
w/m Charles May (House Of Talley Music-BMI)
Solo: Robbie Preston Williams
4. GOD IS GOOD • 3:13
w/m Fredrick Stevens (House Of Talley Music-BMI)
Solo: Margret A. Jenkins
5. RIDE OUT THE STORM • 2:35
w/m Margret A. Jenkins (M&M Aikens Music-BMI)

Arrangements by Rodena Preston
Produced by Byron Spears, Jr. for
BY - RON PRODUCTIONS

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TRY JESUS
LADIES OF SONG



SIDE TWO
ST-70220
(ST-2-70220)
STEREO
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BIRTHRIGHT
RECORDS, INC.

1. (There Is) POWER IN THE BLOOD • 3:08
New Adapt/Arr. Rodena Preston (Chinwah Songs-SESAC)
2. I NEED HIM ALWAYS (Let it Be Me) • 3:13
New Adapt/Arr. Rodena Preston (Chimwah Songs-SESAC)
3. SUCH A LONG WAY • 5:38
w/m Tony Williams (Birthright Music-ASCAP)
Solo: Marva Simmons
4. IN THE GARDEN • 3:02
New Adapt/Arr. Rodena Preston (Chinwah Songs-SESAC)
5. OH, I WANT TO SEE HIM • 2:30
Traditional-New Arr. Rodena Preston
(Chinwah Songs-SESAC)

Arrangements by Rodena Preston
Produced by Byron Spears, Jr. for
BY - RON PRODUCTIONS

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Pure and Easy Records

ROCKOPHILES

© The Rockophiles 1983

33⅓ r.p.m.

SIDE A

Bumblebee
Leroy Fullylove
(Malapi Music BMI; All rights reserved)

Claudette
Roy Orbison
(Acuff-Rose Pub. BMI; All rights reserved)

Pure and Easy Records

ROCKOPHILES

© The Rockophiles 1983

33⅓ r.p.m.

SIDE B

As Long As You Don't Ask Me

Kenny White

(MVP Music; All rights reserved)

Doctor Nick

McGregor McGehee

(Coolerator Songs; All rights reserved)



WARNER, ELEKTRA & ATLANTIC PRESENT
CD-4 CHANNEL DISCRETE DEMONSTRATION QUADRADISC

PR 186 (QSMP-1)
NOT FOR SALE

SIDE A

1. a. Left Channel Separation Adjustment Tone
   b. Right Channel Separation Adjustment Tone
   c. Channel Balancing Tone
   d. Channel Location Tones
   e. Carrier Level Adjustment Tone
2. ARETHA FRANKLIN: Rock Steady *** (4:21)
   Aretha Franklin (Pundit, BMI.)
   Produced by Jerry Wexler, Tom Dowd & Arif Mardin
3. BREAD: Mother Freedom ** (2:55)
   David Gates (Screen Gems-Columbia, BMI.)
   Produced by D. Gates/Associate Producer-J. Griffin
4. DOOBIE BROS.: Dark-Eyed Cajun Woman * (4:12)
   T. Johnston (Warner-Tamerlane Pub. Corp., BMI.)
   Produced by Ted Templeman
5. STARDRIVE featuring Bob Mason: Rushes ** (4:10)
   B. Mason (Stardrive Music, ASCAP.)
   Produced by R. W. Zachary, Jr.

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** Ⓟ 1973 by Elektra Records
*** Ⓟ 1973 Atlantic Recording Corporation

(QD-PR-186-A-RI)

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WARNER, ELEKTRA & ATLANTIC PRESENT
CD-4 CHANNEL DISCRETE DEMONSTRATION QUADRADISC

PR 186 (QSMP-1)
NOT FOR SALE

SIDE B

1. CARLY SIMON: Embrace Me, You Child ** (4:06)
   Carly Simon (Quackenbush Music, ASCAP.)
   Produced by Richard Perry
2. SEALS & CROFTS: Diamond Girl * (4:10)
   James Seals - Dash Crofts (Dawnbreaker Music, BMI.)
   Produced by Louie Shelton
3. ARLO GUTHRIE: Gypsy Davy * (3:43)
   W. Guthrie (TRO-Ludlow, ASCAP.)
   Produced by John Pilla & Lenny Waronker
4. BETTE MIDLER: Do You Want To Dance? *** (2:41)
   B. Freeman (Clockus Music, BMI.)
   Produced by Joel Dorn
5. SPINNERS: Could It Be I'm Falling In Love *** (4:13)
   Mystro & Lyric (Bellboy, BMI. Blackwood Music, Sole Administrator.)
   Produced by Thom Bell

* ℗ 1973 Warner Bros. Records Inc.
** ℗ 1973 by Elektra Records
*** ℗ 1973 Atlantic Recording Corporation

(QD-PR-186-B-RI)

DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

J&N records

45

SIDE A

Arranged and Produced by:
W. LINDO
W.K.S. PRODUCTIONS

Dist. by: J. LINDO
ENTERPRISE RECORDS
4905 Church Avenue
Brooklyn, N. Y. 11203
Phone (212) 282-7703

COME TO ME

(G. PRICE)

TYRONE TAYLOR

MADE IN JAMAICA

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J&N records

45



SIDE B

Arranged and Produced by:
W. LINDO
W.K.S. PRODUCTIONS

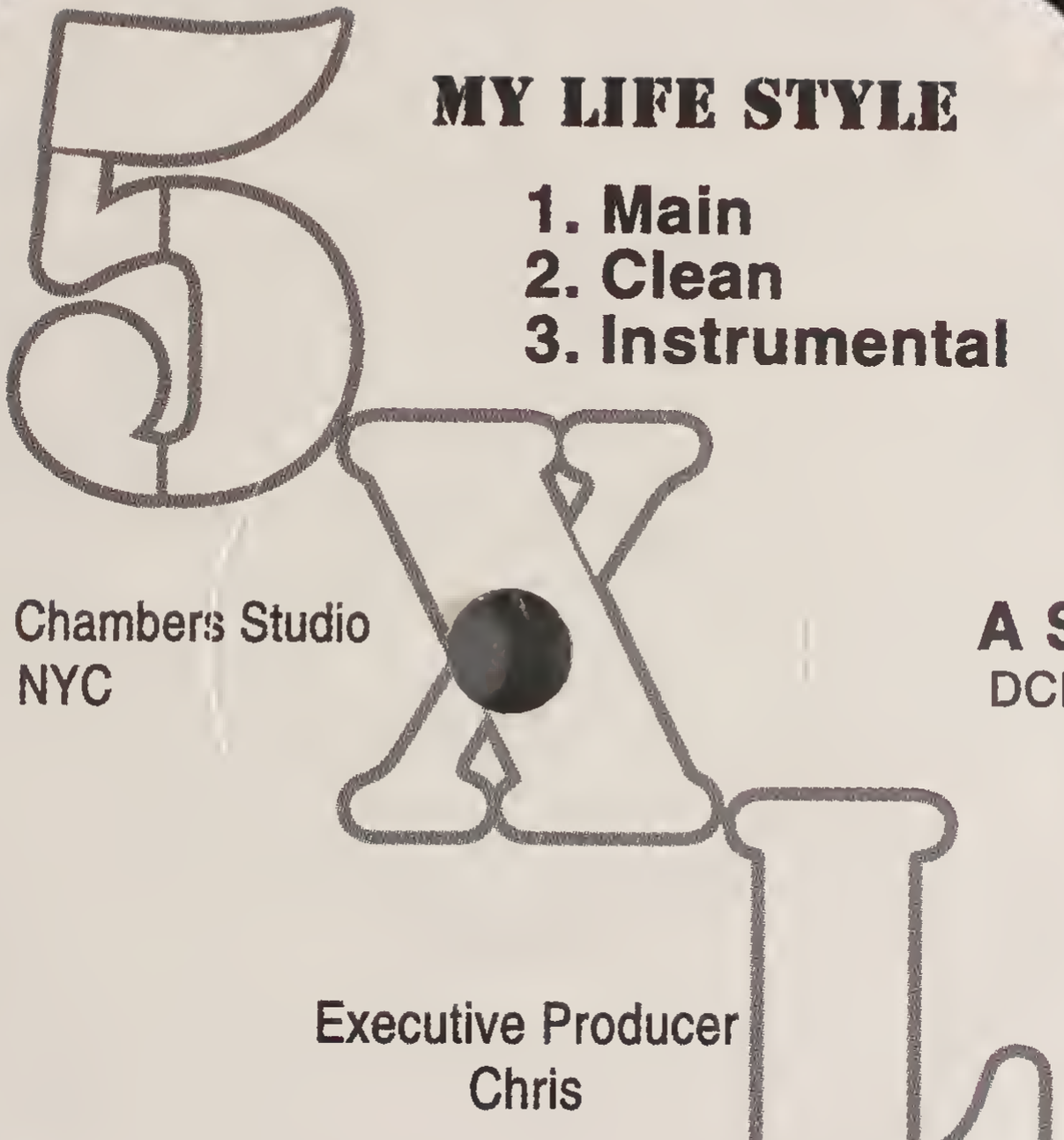
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ENTERPRISE RECORDS
4905 Church Avenue
Brooklyn, N. Y. 11203
Phone (212) 282-7709

COME TO ME—DUB

I. LINDO

MADE IN JAMAICA

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MY LIFE STYLE

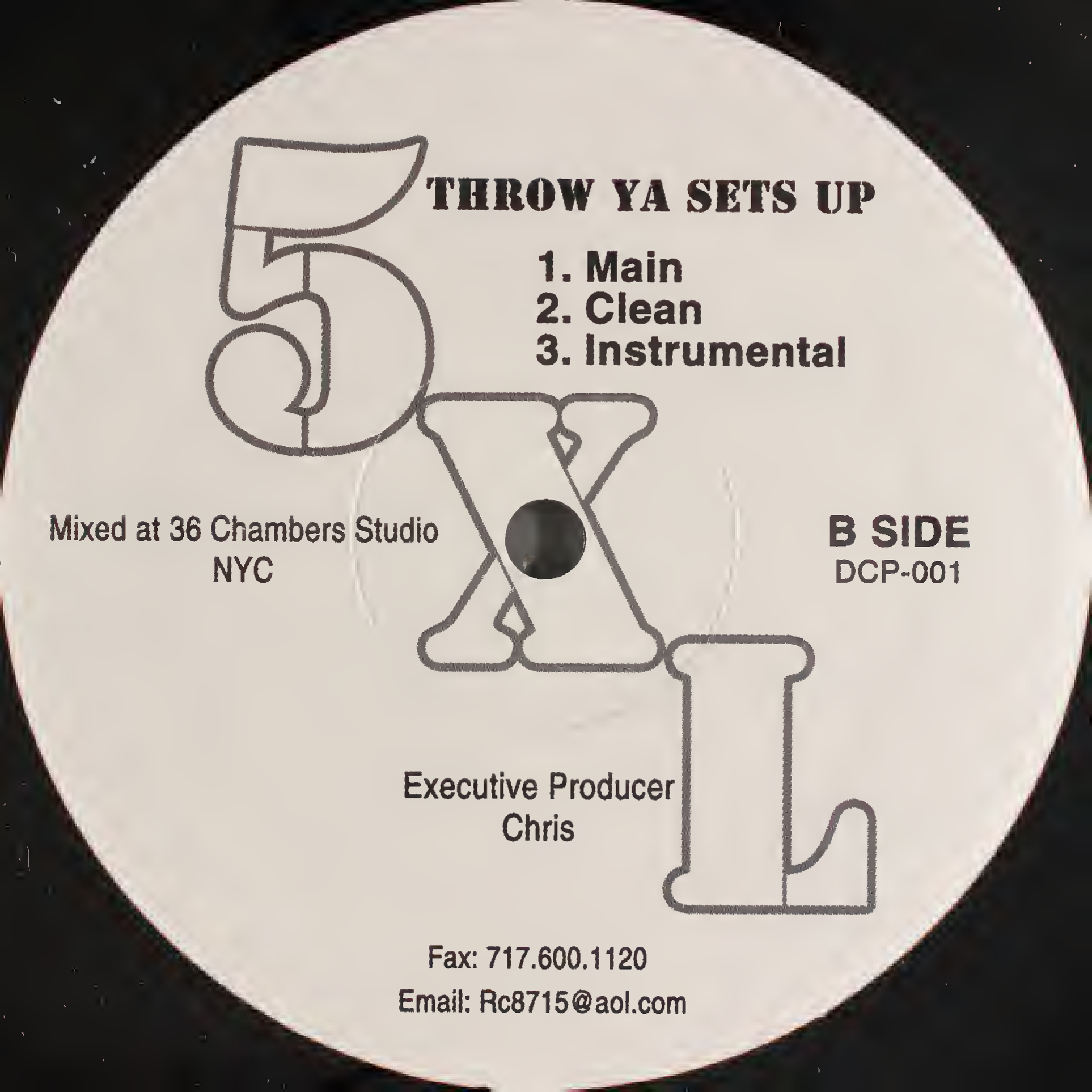
1. Main
2. Clean
3. Instrumental

Mixed at 36 Chambers Studio
NYC

A SIDE
DCP-001

Executive Producer
Chris

Fax: 717.600.1120
Email: Rc8715@aol.com


THROW YA SETS UP
1. Main
2. Clean
3. Instrumental
Mixed at 36 Chambers Studio
NYC
B SIDE
DCP-001
Executive Producer
Chris
Fax: 717.600.1120
Email: Rc8715@aol.com



SELECTRECORDS

MACK da MANIAK

"What Goes Up"

STEREO
33 1/3 RPM

PRO 52
SIDE A

Radio Remix (3:25)

Original Radio (3:31)

Remix T.V. Track (3:25)

PROMO ONLY - NOT FOR SALE



SELECTRECORDS

MACK da MANIAK

"What Goes Up"

STEREO
33 1/3 RPM

PRO 52
SIDE B

Street Remix (3:25)

Original Street (3:30)

Remix Acapella Radio (3:06)

PROMO ONLY - NOT FOR SALE



RECORDS

NEW MUSIC FROM ECM

1. **RED AND ORANGE 5:24**
   (Jan Hammer) ASCAP
   From ECM 1047 "TIMELESS" - JOHN ABERCROMBIE

SA 011
STEREO

SIDE 1
(SA 011 A)
ECM Sampler
NOT FOR SALE

2. **TRANCE 5:54**
   (Steve Kuhn) BMI
   From ECM 1052 "TRANCE" - STEVE KUHN
*3. **UNFINISHED SYMPATHY 3:03**
   (Mike Gibbs) BMI
   From ECM 1051 "RING" - THE GARY BURTON QUINTET
4. **VICTORIA 5:25**
   (Paul Motian) BMI
   From ECM 1048 "TRIBUTE" - PAUL MOTIAN

Produced by Manfred Eicher
AN ECM PRODUCTION
*℗ 1974 ECM RECORDS GmbH
℗ 1975 ECM RECORDS GmbH

DISTRIBUTED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



RECORDS

NEW MUSIC FROM ECM

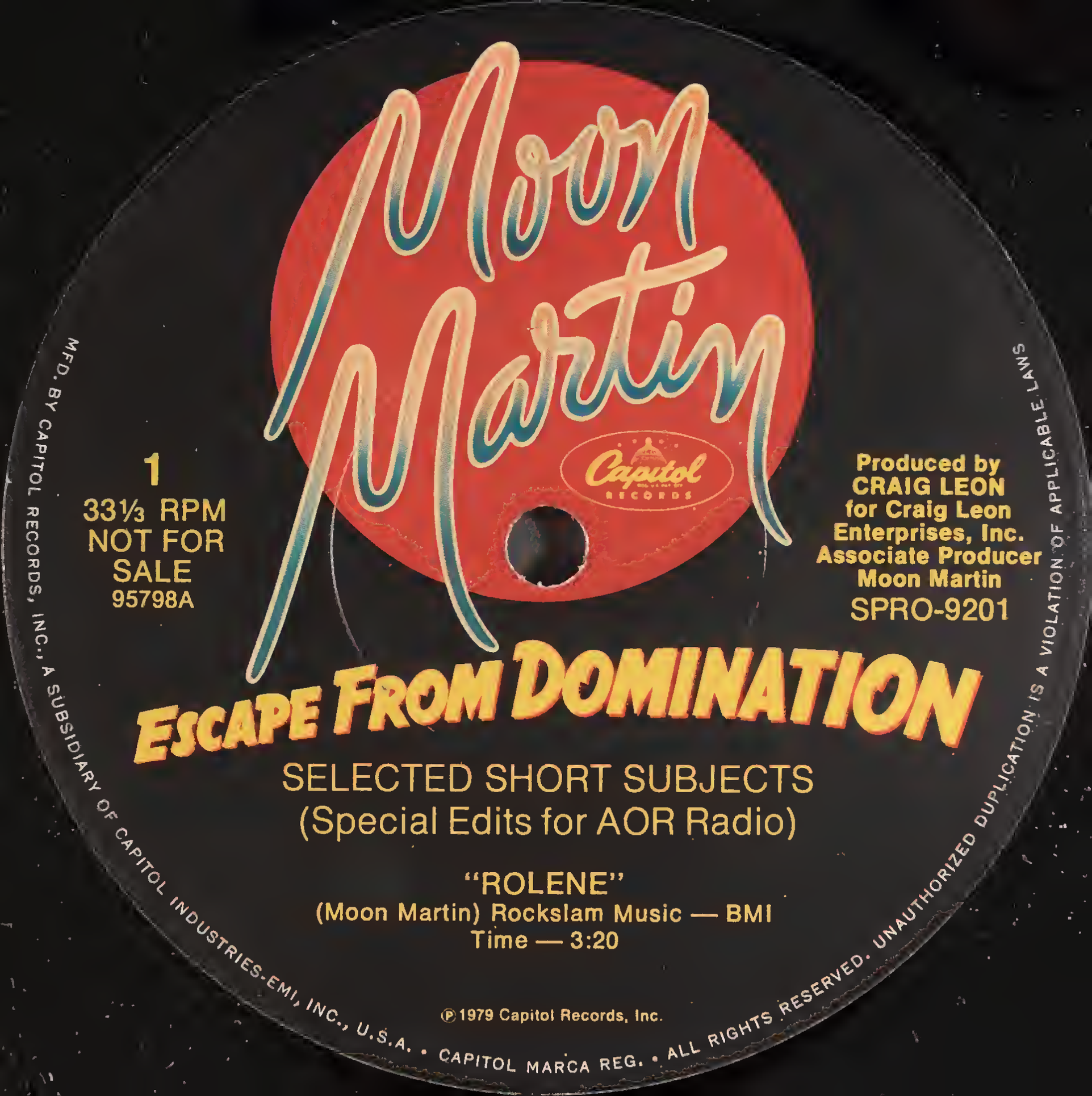
SA 011
STEREO

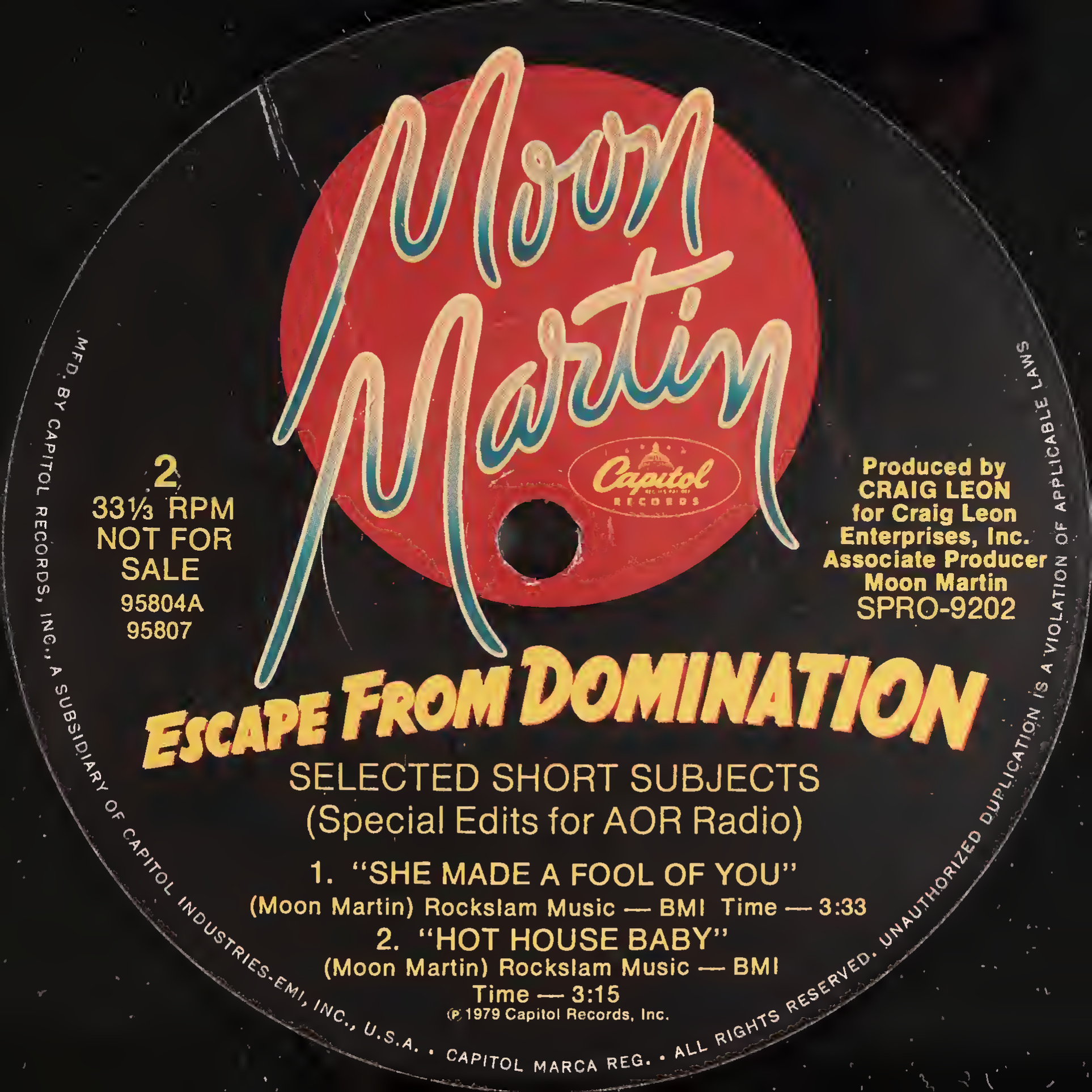
SIDE 2
(SA 011 B)
ECM Sampler
NOT FOR SALE

1. **LOFT DANCE 9:20**
   (Dave Liebman) ASCAP
   From ECM 1046 "DRUM ODE" - DAVE LIEBMAN
2. **LOVE SONG 4:35**
   (John Abercrombie) BMI
   From ECM 1047 "TIMELESS" - JOHN ABERCROMBIE
3. **SOMETHING EVERYWHERE 7:47**
   (Steve Kuhn) BMI
   From ECM 1052 "TRANCE" - STEVE KUHN

Produced by Manfred Eicher
AN ECM PRODUCTION
℗ 1975 ECM RECORDS GmbH

DISTRIBUTED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


Moon Martin
Capitol RECORDS
1
33⅓ RPM
NOT FOR SALE
95798A
Produced by
CRAIG LEON
for Craig Leon Enterprises, Inc.
Associate Producer
Moon Martin
SPRO-9201
ESCAPE FROM DOMINATION
SELECTED SHORT SUBJECTS
(Special Edits for AOR Radio)
"ROLENE"
(Moon Martin) Rockslam Music — BMI
Time — 3:20
℗ 1979 Capitol Records, Inc.
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Moon Martin
Capitol RECORDS
2
33⅓ RPM
NOT FOR SALE
95804A
95807
Produced by
CRAIG LEON
for Craig Leon
Enterprises, Inc.
Associate Producer
Moon Martin
SPRO-9202
ESCAPE FROM DOMINATION
SELECTED SHORT SUBJECTS
(Special Edits for AOR Radio)
1. "SHE MADE A FOOL OF YOU"
(Moon Martin) Rockslam Music — BMI Time — 3:33
2. "HOT HOUSE BABY"
(Moon Martin) Rockslam Music — BMI
Time — 3:15
℗ 1979 Capitol Records, Inc.
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MERCURY RECORDS

THIRD WORLD

SIDE A

422 864 023-1

1. COMMITTED (RADIO EDIT) (3:46)

2. COMMITTED (LP VERSION W/RAP) (3:58)

MERCURY RECORDS

THIRD WORLD

SIDE B

422 864 023-1

1. MI LEGAL (3:34)

2. MI LEGAL (SEMI ACAPPELLA) (3:40)

MCA RECORDS

TONY CAREY

PROMOTIONAL ONLY - NOT FOR SALE

L33-1181
MCA3954



SIDE 1
12" PROMO
33 1/3 R.P.M.

EDDIE GOES UNDERGROUND (4:14 ASCAP)

(Tony Carey)
From the MCA LP, MCA-5464, "Some Tough City"
Rockoko Music GmbH (GEMA) (Adminstered in the United States and Canada by April Music, Inc.)
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION, INC.
RECORDED IN WEST GERMANY
℗ 1984 MCA Records, Inc.

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MCA RECORDS

TONY CAREY

PROMOTIONAL ONLY - NOT FOR SALE

L33-1181
MCA3945

SIDE 2
12" PROMO
33 1/3 R.P.M.

TINSELTOWN (4:51 ASCAP)

(Tony Carey)
From the MCA LP, MCA-5464, "Some Tough City"
Rockoko Music GmbH (GEMA) (Administered in the United States and Canada by April Music, Inc.)
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION, INC.
RECORDED IN WEST GERMANY
℗ 1984 MCA Records, Inc.

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RAP-A-LOT RECORDS

SCARFACE

MONEY AND THE POWER

Side One **SPRO-6626**

1. Money and The Power
2. Born Killer
3. Diary Of A Madman

Manufactured & Distributed by

PRIORITY RECORDS ®

℗ 1992 N-The-Water Publishing

RAP-A-LOT RECORDS

SCARFACE

MONEY AND THE POWER

Side Two  **SPRO 6626**

1. Money and The Power (Inst.)
2. Born Killer (Inst.)
3. Diary of A Madman (Inst.)

Manufactured & Distributed by

PRIORITY RECORDS ®

℗ 1992 N-The-Water Publishing


P-town Entertainment
225 S. 15th St. Suite 2900
Philadelphia, PA 19102-3933
DEUCE
Get Dat Dough
SIDE A
STEREO
33.3 RPM
PT8817
6 60355 88171 8
1. Album 3:47
2. Clean 3:47
All songs written and produced by
Tyrone Beal and Sean Williams
Published by Paul's Kids Music/ASCAP
Deuce Boog Music/ASCAP
© ℗ 2000 Deuce

P-Town Entertainment
225 S. 15th St. Suite 2900
Philadelphia, PA 19102-3933

DEUCE

Get Dat Dough

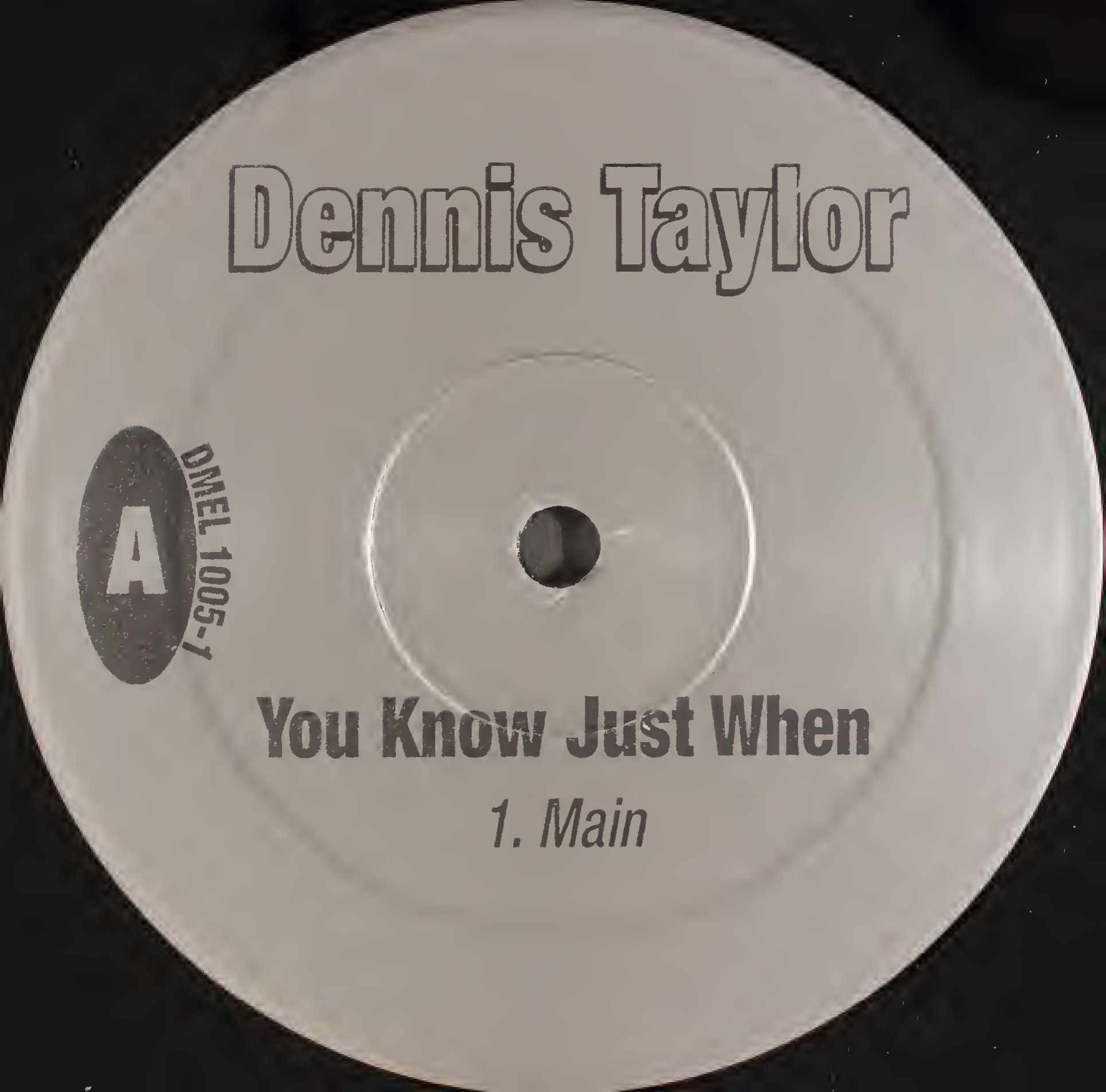
SIDE B
STEREO
33.3 RPM
PT8817



1. **Instrumental** 3:46
2. **Album A Cappella** 3:45
3. **Radio A Cappella** 3:46

All songs written and produced by
Tyrone Beal and Sean Williams
Published by Paul's Kids Music/ASCAP
Deuce Boog Music/ASCAP

© ℗ 2000 Deuce


Dennis Taylor
A
DMEL 1005-1
You Know Just When
1. Main

Dennis Taylor

B

DMEL 1005-1

You Know Just When

1. *Radio*
2. *Inst.*

Luccabrocci



SIDE A | SHOWTYME3
STEREO | 33.3 RPM

Who U Know *(featuring Kre & Dex)*

01 Street Mix
02 Clean Mix
03 Instrumental

© ℗ 2000 Showtyme Records

526 E. Maryland St.
Philadelphia, PA 19144
(215) 438-8811

Luccabrocci

Showtyme Records

SIDE B | SHOWTYME3
STEREO | 33.3 RPM

L.U.C.C.A.

01 Street Mix
02 Instrumental

© ℗ 2000 Showtyme Records
Manufactured & printed by
Disc Makers, Pennsauken, NJ, U.S.A.
526 E. Maryland St.
Philadelphia, PA 19144
(215) 438-8811



RODVEN 1703
STEREO / ℗© 1993

LADO A
45 RPM

BACHATA MAGIC

LLUVIA DE BESOS (3:44)

(Jankarlos Nuñez)— D.R.

FRANK CEARA

Manufactured and Distributed by: TH-RODVEN RECORDS, INC. 3191 Coral Way Suite 110 Miami, Fla. 33145

rodven

RODVEN 1703
STEREO / ℗© 1993

LADO B
45 RPM

BACHATA MAGIC

ME ESTOY ENAMORANDO (3:56)

(Armando Larrinaga)— D.R.

(DUO)

FRANK CEARA y AUDREY CAMPOS

Manufactured and Distributed by: TH-RODVEN RECORDS, INC. 3191 Coral Way Suite 110 Miami, Fla. 33145

HOT LATIN DANCE TRACKS

ConQuest

01. DO U MIND 4:17 CLEAN

02. DO U MIND 4: 17 INSTRUMENTAL

03. DO U MIND 4:18 DIRTY

04. DO U MIND 4:17 ACCAPELLA

SIDE A

SUGARWATER RECORDINGS

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-002

ConQuest

05.DALLA BILL 4:22 CLEAN

06.DALLA BILL 4:22 INSTRUMENTAL

07.DALLA BILL 4:22 DIRTY

08.DALLA BILL 4:22 ACCAPELLA

SIDE B

SUGARWATER RECORDINGS

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-002

808 CLICK

01 SOUTHERN BOY
(CLEAN) 3:49

02 SOUTHERN BOY
(T.V INSTRUMENTAL) 3:49

03 SOUTHERN BOY
(DIRTY) 3:49

04 SOUTHERN BOY
(ACCAPELLA) 3:13

SIDE A

SUGARWATER RECORDINGS

TIGA

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-003

50 CLICK

05 THEY MAD
(C LEAN) 3:45
06 THEY MAD
(T.VINSTRUMENTA L) 3:45
07 THEY MAD
(DIRTY) 3:22
08 THEY MAD
(ACCAPELLA) 2:32



SIDE B

SUGARWATER RECORDINGS

TIGA

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-003

Born Soul

"The Compilation"

SIDE A



BSR002-1

1. *Nursery Rhymes*
2. *Lonely*

Born Soul

"The Compilation"

SIDE B



BSR002-1

1. *Toast to Success*
2. *Untouchable*

Nah-MEAN ENTERTAINMENT

RECORDINGS

MIZSERY

SIDE A

MZ-VS101

"This Is Something Here"

(S.Sargent-E. Johnston)

1. Original Version 4:24
2. Radio Clean 4:25
3. Instrumental 4:12

Produced by QUICKSILVER
Mixed by YANNI PAPADAPOULOS @ Track Factory Studio
Recorded by QUICKSILVER
Edited by TREVOR CLARK @ Double Down Studio
Logo Dosign: Trovor Clark/Johnny Garcia
Q DON Managoment 718.481.8213

Mizsery Music / Black Doors (ASCAP)
from the forthcoming album
"MIZSERY LOVES COMPANY"

Ruff MEAN
ENTERTAINMENT

RECORDINGS

MIZSERY

SIDE B

MZ-VS101

"This Is Something Here"

(S.Sargent-E. Johnston)

1. Busta Mix 4:35
2. Busta Radio 4:22
3. Busta Instrumental 1:27
4. Acappella 3:30

Produced by QUICKSILVER
Mixed by YANNI PAPADAPOULOS @ Track Factory Studio
Recorded by QUICKSILVER
Edited by TREVOR CLARK @ Double Down Studio
Logo Design: Trevor Clark/Johnny Garcia
Q DON Management 718.481.8213

Mizsery Music / Black Doors (ASCAP)
from the forthcoming album
"MIZSERY LOVES COMPANY"

A UNIVERSAL MUSIC COMPANY

CURVE

U8P-1196



Side A

1. "Chinese Burn" (Flood Album Version) 4:26
2. "Chinese Burn" (Lunatic Calm Remix) 7:36

Written by: Toni Halliday and Dean Garcia
Published by: EMI Music/Anxious Music/Polygram Music/BMI
Produced by: Curve, Steve Osborne and Tim Simenon
Mixed by Flood and Tim Simenon
Remix and Additional Production by
Paul Van Dyk for MFS Berlin
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UNIVERSAL RECORDS

A UNIVERSAL MUSIC COMPANY

CURVE

U8P-1196

Side B

1."Chinese Burn" (Paul Van Dyk Forbidden City Remix) 10:39

2. "Chinese Burn" (Steve Osborne Single Mix) 3:58

Written by: Toni Halliday and Dean Garcia

Published by: EMI Music/Anxious Music/Polygram Music/BMI

Produced by: Curve, Steve Osborne and Tim Simenon

Mixed by Flood and Tim Simenon

Remix and Additional Production

by Paul Van Dyk for MFS Berlin.

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Virgin

FLC

FUN LOVIN' CRIMINALS
LOVE UNLIMITED

Stereo
33 1/3 rpm

SIDE A
7087 6 13666 1 7
SPRO-13666
For Promotional Use Only-
Not For Sale

1. Album Version 3:26
2. Instrumental 3:25

Written, arranged, produced and performed by Fun Lovin' Criminals
Published by DiFontaine Carting & Asbestos Removal Co. (BMI)

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www.virginrecords.com
www.funlovincriminals.com

Virgin

FLC

FUN LOVIN' CRIMINALS
LOVE UNLIMITED

Stereo
33 1/3 rpm

SIDE B
7087 6 13666 1 7
SPRO-13666
**For Promotional Use Only-
Not For Sale**

1.Remix 3:48

2. Remix Instrumental 3:49

Additional production and remix by Fun Lovin' Criminals and Tim Latham,
I.S.P. at Avatar Studios, NYC
Assisted by Rory Romano

Written, arranged, produced and performed by Fun Lovin' Criminals
Published by DiFontaine Carting & Asbestos Removal Co. (BMI)

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www.virginrecords.com
www.funlovincriminals.com

Dan Rio

Featuring a selected single from the album:

From The Heart

Produced by

Starpower Entertainment Group, Inc.

Executive Producers

John Pierce • Midwest Region
Phone / Fax • (215) 528-2291
Cell Phone • (248) 318-2908
email • jlpierce@spraynet.com

Robert Figlio • Northeast Region
Phone • (215) 945-2659
Cell Phone • (215) 327-9741

1. *Try A Little Love Vocal (4:55)*
2. *Try A Little Love Instrumental (5:07)*

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FT2002


Wild Child
Entertainment
Bossman Sissoro
I'm the Type U the Type
60355 73311
Side A
1. I'm the Type U the Type (Radio)
2. I'm the Type U the Type (Street)
Written by Brian Hook
Executive produce - Ma-D Money, Robert Swinson Jr., Rich Rowser

Written by Brian Hook
Executive producers: Ma-Q Money, Robert Swinson, Jr., Rich Rouger
©℗ 2000 Bossman Sissoro

1. Sissoro (Radio)
2. Sissoro (Street)

Bossman Sissoro

Sissoro

Side B

6 60355 73311 6
6603557331 • 33.3 RPM Stereo

REAL IN DA FIELD

Presents

Al-Bigalow

Side A



Contact: Legal Tender
973-477-3114
or 201-787-9285

1. **B.I.G.A.L.O.W.** (Clean) 4:25
2. **B.I.G.A.L.O.W.** (Dirty) 4:15
3. **B.I.G.A.L.O.W.** (Instr.) 4:15
4. **B.I.G.A.L.O.W.** (T.V. Track) 4:15

Written by M. Carson/ASCAP

Produced, Arranged & Mixed by Sane 720 PMC/ASCAP

Background Vocals: Jessica Munoz

REAL IN DA FIELD

Presents

Al-Bigalow

Contact: Legal Tender
973-477-3114
or 201-787-9285

Side B



1. **Y'all Can't Do It** (Clean) 3:50
2. **Y'all Can't Do It** (Dirty) 3:50
3. **Y'all Can't Do It** (Instr.) 3:50
4. **Y'all Can't Do It** (T.V. Track) 3:50

Written by M. Carson/ASCAP, Produced by Gov-Mattic
Arranged & Mixed by Sane 720
Special Thanks To Legal Tender
Garden Empire



PHAT-TRAC

The Birth

Side A

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phattracpro@aol.com
www.sunsetrecordingstudios.com

1) Like Rio - Featuring Bags (3:25)
2) Like Rio - Radio Edit (3:25)
3) We're Soldiers - Featuring Backdraft Militia (3:42)
4) We're Soldiers - Radio Edit (3:31)

PT0001

PHAT-TRAC

The Birth

Side B



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1) Show Your - Featuring Drama P & Fatal Jones (3:14)
2) Show Your - Radio Edit (3:14)
3) Show Your - DJ's Acapella (1:20)
4) Show Your - Instrumental (3:12)
5) Like Rio - Instumental (3:24)
6) We're Soldiers - Instrumental (3:49)

PT0001


DR1
side one
SHUT
THE
FUCK
UP
3.27


side two
SHUT
THE FUCK UP
5.00
HOUSE MIX
DERAILED
For alternative trains of thought
DRI

JUMP DEM BONES

BY

DANGEROUS



MDS-00353

Side A

33 1/3 rpm

Blacque-Tiger I Records
Production by #1 Entertainment
Executive Producers: Tony Stephens & Joseph Brice
Written by: Dangerous, Yes Man & Tazo
Produced by: Yes Man, Kat Daddy & Joseph Brice
Mixed and Mastered: Stuart Gordan
At Sounds Incredible
P.O. Box 55548
Atlanta, GA 30308
Ph.: 404-893-3832

1. Radio Mix / 2. Dubb Mix
3. Remix Mix II
4. Club Mix / 5. Show Mix

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Manufactured by
Multi Media Duplication Services, Inc.

JUMP DEM BONES

BY

DANGEROUS



MDS-00353

Side B

33 1/3 rpm

Blacque-Tiger I Records
Production by #1 Entertainment
Executive Producers: Tony Stephens & Joseph Brice
Written by: Dangerous, Yes Man & Tazo
Produced by: Yes Man, Kat Daddy & Joseph Brice
Mixed and Mastered: Stuart Gordan
At Sounds Incredible
P.O. Box 55548
Atlanta, GA 30308
Ph.: 404-893-3832

1. Radio Mix / 2. Dubb Mix
3. Remix Mix II
4. Club Mix / 5. Show Mix

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Manufactured by
Multi Media Duplication Services, Inc.

iRIZE Entertainment, P.O. Box 1210, Bryans Road, MD 20616, Phone: 301-419-8165, web address: www.irize.com

iRIZE ENTERTAINMENT

BLITZ

featuring Tré

Side A

33 1/3 RPM

1. **Now** (original)
2. **Now** (radio edit)
3. **Instrumental**

Executive Producer: D. Richardson
A&R Director: R. Epps
Recorded & Mixed at Night Flight Studios
All Songs Produced by G. Hines
Written by G. Hines
All Songs Publishing: iRIZE Publishing, Inc.
Marketed & Distributed by iRIZE Entertainment

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iRIZE Entertainment, P.O. Box 1210, Bryans Road, MD 20616, Phone: 301-419-8165, web address: www.irize.com

iRIZE ENTERTAINMENT

WINTER BLITZ

Side B

33 1/3 RPM

1. **THE SYSTEM WITHIN** (original)
2. **THE SYSTEM WITHIN** (radio edit)
3. **INSTRUMENTAL**

Executive Producer: D. Richardson
A&R Director: R. Epps
Managing Director: L. Gregory
Recorded & Mixed at Night Flight Studios
All Songs Produced by G. Hines
Written by G. Hines and Montini Hill Jr.
All Songs Publishing: iRIZE Publishing, Inc.
Marketed & Distributed by iRIZE Entertainment

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MAP CITY
MAP 3004
Side 1
STEREO
"LEO"
FIRE THEME (THE BLUE JAYS)
MAURICE WOODRUFF
ASTROLOGICAL AND CLAIRVOYANT
PREDICTIONS
(Sweet Magnolia Music, Inc. BMI)
8:22
Produced by V. Poncia
Eng. P. Rosen
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N.Y. 10019 USA


MAP CITY
MAP 3014
Side 2
STEREO
"LEO"
FIRE THEME (THE BLUE JAYS)
MAURICE WOODRUFF
ASTROLOGICAL AND CLAIRVOYANT
PREDICTIONS
(Sweet Magnolia Music, Inc. BMI)
13:44
Produced by V. Poncia
Eng. P. Rosen
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y. 10019 USA



Philadelphia
International
Records

THE O'JAYS

33⅓ RPM
STEREO

℗ 1984 Assorted
Music Inc.

4Z9 05000
AA-AF 4Z9 05000-3
Time: 5:18

EXTRAORDINARY GIRL

-K. Gamble - L. A. Huff- Special Version From The
PIR Lp: "LOVE AND MORE" FZ 39367

Rhythm: Leon A. Huff
Strings & Horns: John R. Faith
Produced by Kenneth Gamble & Leon A. Huff
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Mastering
Labs, Phila., Pa.
TSOP "The Sound Of Philadelphia" T.M.
Publisher: Mighty Three Music (BMI)

DEMONSTRATION
NOT FOR SALE

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City



Philadelphia
International
Records

THE O'JAYS

33⅓ RPM
STEREO

℗ 1984 Assorted
Music Inc.

4Z9 05000
AA-AF 4Z9 05000-3
Time: 5:18

EXTRAORDINARY GIRL

-K. Gamble - L. A. Huff- Special Version From The
PIR Lp: "LOVE AND MORE" FZ 39367

Rhythm: Leon A. Huff
Strings & Horns: John R. Faith
Produced by Kenneth Gamble & Leon A. Huff
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Mastering
Labs, Phila., Pa.
TSOP "The Sound Of Philadelphia" T.M.
Publisher: Mighty Three Music (BMI)

DEMONSTRATION
NOT FOR SALE

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

Island

PROMOTIONAL COPY
NOT FOR SALE

LEATHERWOLF

STEREO
33 1/3 RPM

PR 2117
A SIDE

THE CALLING

VOCAL/4:00

(Leatherwolf)
Leatherwolf Music/Island Music, Inc., (BMI)
ST-PR-52819-SP
Produced and recorded by Kevin Beamish
Associate Producer and Engineer: Bruce Barris
From the forthcoming Island LP 90660 -
"LEATHERWOLF"

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Barclay
BERNIE LYON
DISCO
VERSION
SIDE 1
45 RPM
1206
(7908-DB 2499)
4:56
ELEANOR RIGBY
(Lennon/McCartney)
Editions: ALLO MUSIC
SACEM/(SDRM)
℗1979 BARCLAY
LA REPRODUCTION DE CET ENREGISTREMENT, EN TOUT OU EN PARTIE, SOUS UNE FORME MATERIELLE QUELCONQUE EST UNE VIOLATION DU DROIT D'AUTEUR AFFERENT A L'ENREGISTREMENT ET SUJET AUX RECOURS PRESCRITS PAR LA LOI – FABRIQUE ET DISTRIBUE PAR PHILYGRAM INC 8000 COTE DE LESSE, ST. LAURENT, QUEBEC H4T 1E3 – MADE IN CANADA


Barclay
BERNIE LYON
DISCO
VERSION
SIDE 2
45 RPM
1206
(7908-DB 2500)
5:09
BABYLON IS NOT A DREAM
(Fairstein-Ancinon)
SACEM/(SDRM) Nouvelles
Editions BARCLAY
℗ 1979 BARCLAY
LA REPRODUCTION DE CET ENREGISTREMENT, EN TOUT OU EN PARTIE, SOUS UNE FORME MATERIELLE QUELCONQUE EST UNE VIOLATION DU DROIT D'AUTEUR AFFERENT A L'ENREGISTREMENT ET SUJET AUX RECOURS PRESCRITS PAR LA LOI - FABRIQUE ET DISTRIBUEE PAR POLYGRAM INC 6000 COTE DE LIESSE, ST. LAURENT, QUEBEC MAY 1G3 - MADE IN CANADA

0-43828 - 1) BARREL OF A GUN
- 2) BARREL OF A GUN, UNDERWORLD
HARD MIX. (C) (P) 1997 REPRISE
RECORDS.

ALL SONGS WRITTEN
BY MARTIN L. GORE.
PUBLISHED BY EMI
MUSIC PUBLISHING LTD.
ADMIN. BY EMI
BLACKWOOD MUSIC INC.
BMI. (C) (P) 1997
REPRISE RECORDS.

0-43828

MUTE

0-43828 - 1) BARREL OF A GUN
- 2) BARREL OF A GUN, UNDERWORLD
HARD MIX. (C) (P) 1997 REPRISE
RECORDS.

0-43828
STEREO

0-43828
STEREO

DEPECHE MODE

BARREL OF A GUN

1) BARREL OF A GUN, 3 PHASE MIX-
2) BARREL OF A GUN, ONE INCH PUNCH
MIX (V 2) - 3) BARREL OF A GUN,
UNDERWORLD SOFT MIX - (C) (P) 1997
REPRISE RECORDS.

1) BARREL OF A GUN, 3 PHASE MIX
2) BARREL OF A GUN, ONE INCH PUNCH
MIX (V 2) - 3) BARREL OF A GUN,
UNDERWORLD SOFT MIX - (C) (P) 1997
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BLACKWOOD MUSIC INC.
BMI. (C) (P) 1997
REPRISE RECORDS.

0-43828

MUTE

0-43828

STEREO

0-43828

STEREO

DEPECHE MODE

BARREL OF A GUN

JELLYBEAN

JELLYBEAN ROCKS THE HOUSE

The Real Thing (West 26th Street Mix) 7:40 BMI/ASCAP
featuring Steven Dante
(A. Roman/Toni C.)

Coming Back For More (part 1) 6:52 ASCAP/BMI
featuring Richard Darbyshire
(A. Roman/Toni C.)

Jingo (La Casa De Juego Mix) 7:38 BMI
(M. Olatunji)

A SIDE
CHM2-41652
(CHM2 41652 A)

Mixed by Jellybean
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.

MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.

Chrysalis®


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
Just A Mirage (12" remix) 5:45 BMI/ASCAP
featuring Adele Bertei
(Toni C./A. Bertei)
* Little Too Good To Me (Long Hot Summer Mix) 7:52 BMI
featuring Elisa Fiorillo
(A. Rich/J. Pescetto)
Who Found Who (U.S. Club Mix) 6:42 BMI
featuring Elisa Fiorillo
(P. Gurvitz)
B SIDE
CHM2-41652
(CHM2 41652 B)
Mixed by Jellybean
*Additional Production & remix by Steve Thompson
and Michael Barbiero
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.
Chrysalis®


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
* Was Dog A Doughnut (Frontline Mix) 7:55
(Y. Islam)
** Mirage (Dancers Dream) 7:08 BMI
Lead Vocal: India
(Jellybean/L. Vega/D. Vargas/V. Vargas)
Sidewalk Talk (Extended Dance Mix) 6:06 ASCAP
Lead Vocal: Catherine Buchanan
(Madonna)
C SIDE
CHM2-41652
(CHM2 41652 C)
Mixed by Jellybean
*Mixed by Tony Smith & Jellybean
**Mixed by "Little" Louie Vega & Jellybean
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.
Chrysalis®


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
* Anyway You Like It (Funhouse mix) 5:53 ASCAP/BMI
(Jellybean/A. Malloy/F. Zarr)
The Mexican (Extended Dance Mix) 7:44 BMI
Lead Vocal: Jenny Haan
(A. Shacklock/E. Morricone)
The Real Thing (El Barrio Remix) 6:00 ASCAP/BMI
featuring Steven Dante
(A. Roman/Tomi C.)
D SIDE
CHM2-41652
(CHM2 41652 D)
Mixed by Jellybean
*Mixed by Jellybean & Anthony Malloy
Produced by Jellybean for Je lybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.
Chrysalis®

No Label
RECORDS



Produced by
INVADERS
℗ 1979
White Lye Pub.
(ASCAP)

Time: 2:51

#T.V.

With the T.V. ON

(Bruce Paskow)

INVADERS

LABEL Records
114-13 Union Tpk.
Forest Hills, N.Y. 11375

No Label
RECORDS



Produced by
INVADERS
℗ 1979
Gregor Pub.
(ASCAP)

Time: 2:07

#F.G.

FAST GIRL
(Gregor Laraque)

INVADERS

LABEL Records
114-13 Union Tpk.
Forest Hills, N.Y. 11375

HOME and GARDEN

SIDE A
ARCK - 7-111
(U-17577 M)
IN 4:36



Pub. By:
After Hours
Music

MELVILLE

(Home and Garden)

Producer: HOME and GARDEN

AFTER HOURS RECORDS 14821 Lakeshore Blvd. Cleveland Ohio 44110

HOME and GARDEN

SIDE B
ARCK-7-111
(U-17577 M)
OUT 4:03



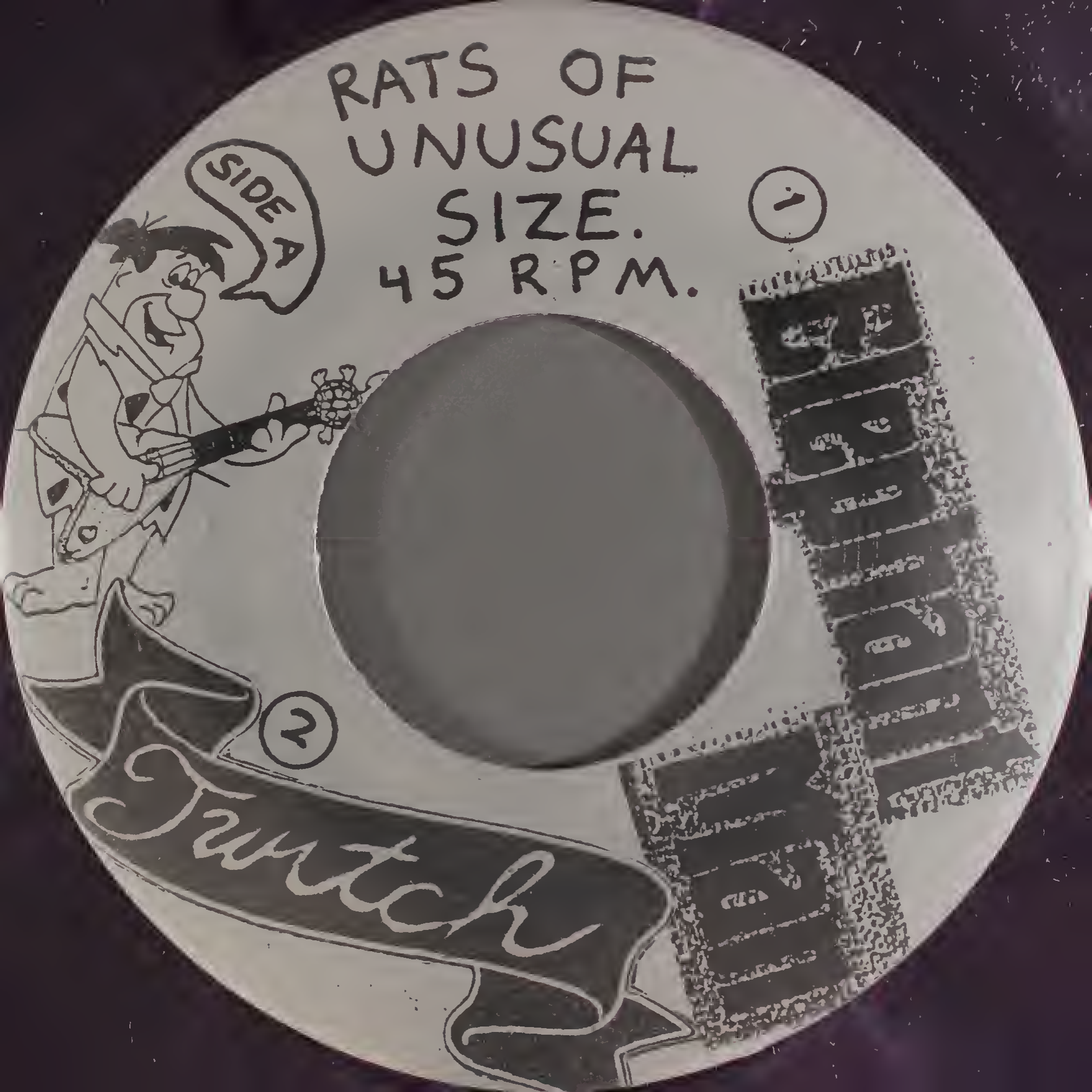
AFTER HOURS RECORDS

Pub. By:
After Hours
Music

SIR FLEA
(Home and Garden)

Producer: HOME and GARDEN

AFTER HOURS RECORDS 14821 Lakeshore Blvd. Cleveland Ohio 44110


RATS OF
UNUSUAL
SIZE.
45 RPM.
SIDE A
1
2
Twitch

Rattles

Side 2

RATS OF UNUSUAL SIZE
45 RPM

R
A
G



(1)

(2)


WHITE TRASH
DEBUTANTES
SAN FRANCISCO
THIS SIDE
BILL DAKOTA
A SIDE
BAD IN BED
(P) & (C) 1991 Alternative Tentacles Records
Virus 107 45 RPM


ALTERNATIVE TENTACLES
VIRUS
107


Side A:
I Wanna Be
Your Problem
(3:27)
FUN
NO FUN
STEREO
45 RPM
NR 18785
(Andy Towns/Fun No Fun)
© 1991 Fun No Fun


FUN
Side B
Sinvitation
(2:31)
STEREO
45 RPM
(Fun No Fun)
© 1991
Fun No Fun
NO FUN

Post-Ambient Motion

DIGITAL SEX

SIDE A
Time: 3:00
Copyright Control
45 RPM
STEREO

SEX-1
UR-4247 A
Produced by:
Digital Sex
& Tom Ware

DERVISH DANCE

(Higgin,Sheehan,Tsichlis,Tingle)

℗© D. Higgins, S. Sheehan
G. Tsichlis, J. Tingle

Ditigal Sex-4115 No. 36th Ave. Omaha Ne. 68111

Post-Ambient Motion

DIGITAL SEX

SIDE B
Time: 3:00
Copyright Control
45 RPM
STEREO

SEX-1
UR-4247 B
Produced by:
Digital Sex
& Tom Ware

HOW MANY MORE TIMES

(G. Tsichlis & S. Sheehan)

℗© G. Tsichlis, S. Sheehan

Ditigal Sex-4115 No. 36th Ave. Omaha Ne. 68111


AS
008
45 RPM
© 1981
Armageddon
THIS SIDE
OTHER SIDE
THE MAN WHO
INVENTED
HIMSELF
Both sides written
by Robyn
Hitchcock
Produced by
Pat Collier
& Co
ROBYN
HITCHCOCK
DANCING ON
GOD'S THUMB
Both sides
published by
Virgin Music
(Publishers)
Ltd
PRODUCT OF ARMAGEDDON RECORDS LTD
ALL RIGHTS RESERVED UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD


ARMAGEDDON

ROBIN HYTCHCOCK

33⅓ rpm

SIDE 3

SPURT 1a

IT'S A MYSTIC TRIP

(R Hitchcock)

Tactik Music

An Armageddon Record

LYN 9751

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MADE IN BRITAIN BY LYNTONE LONDON

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ROBIN HYTCHCOCK

33 1/3 rpm

SPURT 1b

SIDE 4

GROOVING ON A INNER PLANE

(R. Hitchcock)

Tactik Music

An Armageddon Record

LYN 9752

MADE IN BRITAIN BY LYNTONE LONDON

B·T·C·P records © 1983

LITTLE GENTLEMEN

45rpm



GENERAL HOSPITAL (1:20)
RANT, RANT, RANT (1:11)
(Little Gentlemen)

A

B·T·C·P records © 1983

LITTLE GENTLEMEN

45rpm



I AM THE GUN (2:15)
(Little Gentlemen)

B

Amalisa®

Phone: (U.K.) 053-183-407
(U.S.A.) (212) 361-2582 (N.Y.)
(213) 469-3748 (Cal.)

© & ℗ 1980
Amalisa
(ASCAP)

(3:10)



45 rpm

AMA 777

FRUSTRATION

(Lucy/Geza X.)

Lucy

(from the Show
"The Last Boat Out of L.A.")

MADE IN U.S.A.

Amalisa®

Phone: (U.K.) 053-183-407
(U.S.A.) (212) 361-2582 (N.Y.)
(213) 469-3748 (Cal.)

© & ℗ 1980
Amalisa
(ASCAP)

(2:58)



45 rpm

AMA 333

TOMORROW'S STARS

(Lucy)

Lucy

(from the Show
"The Last Boat Out of L.A.")

MADE IN U.S.A.

theoretical girls

DEWYS
TIERS
LOHN
BRANCA

45

A



U.S. MILLIE
(lohn)
2:56


THEORETICAL RECORDS
1978
45
A
YOU GOT ME
(branca)
3:47

TEST PRESSING

Hidden Combo

33 1/3

Please

Side 1

Play this Side!

The "Hit" ↙

Selection # 1. "Music from a Sophomore"

2. "Heavy Penalty" (more "Diaspar" style)

TEST

PRESSING

Phantom Plaything #1

Hidden Combo

Side 2

33 1/3

1. (I forget the name)

2. "Mosquito"

Selection # 3. "Driving through Frankie Valley"


LEPERS
P & L 1979
THE LEPERS
DR SIX
DR6 A
LIGHT UP A PACK
Lepers
DROME!
COITUS
INTERRUPTUS
Lepers

LEPERS

℗ & © 1979

DR SIX
DR6 B



DROME!

FLIPOUT
Lepers

COPS
Lepers


T.S.M.B. RECORDS
Terry Allen
Publishing
BMI
Time: 3:07
STEREO
45 RPM
TSMB-1400
- A -
"GOIN' THRU THE MOTION"
(Jo Jo Kenn)
JO JO KENN
Distributed by TSMB Records, P.O. Box 1040, Dover, DE. 19903 (302)734-2511

T.S.M.B. RECORDS



Terry Allen
Publishing
BMI
Time: 3:44
STEREO

45 RPM
TSMB-1400
- B -

"DON'T FOLLOW ME"

(Jo Jo Kenn)

JO JO KENN

Distributed by TSMB Records, P.O. Box 1040, Dover, DE. 19903 (302)734-2511

The Big Stick Band

45 RPM
Publ. by:
Recess Publishing
#007-A 23028



Side 1

Recess
RECORDS

SHOOT THE PRESIDENT (2:17)
(J. Gill)

DRAG RACING (1:37)
(J. Gill)

© Recess Records
© 1985 Big Stick America

The Big Stick Band

45 RPM
Publ. by
Recess Publishing
#007-B 23028



Side 2

Recess
RECORDS

I LOOK LIKE SHIT (1:55)
(J. Gill)

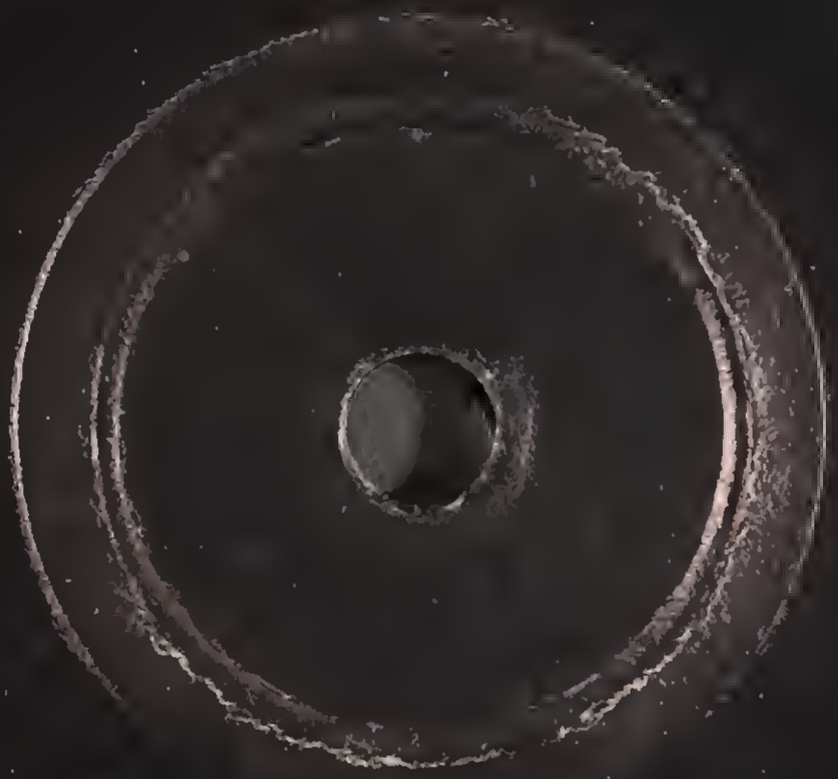
HELL ON EARTH (2:13)
(J Gill)

© Recess Records
© 1985 Big Stick America


INVASION
RECORDS
XYZ 001
45 RPM
℗ Copyright
1979
UR 1536 - A
3:35
Double Edged
Music, (BMI)
1979
WOLF SPIDER
(R. Jackson)
XYZ
Produced by Lean Ray & XYZ

INVASION

RECORDS



XYZ 001
45 RPM
Ⓟ Copyright
1979
UR 1536 - B

4:23
Double Edged
Music, (BMI)
1979

LONG DISTANCE

(R. Jackson)

XYZ

Produced by Leah Ray & XYZ

Volumes of Madness

45 RPM

i.e.004

FOUR MORE YEARS

(this side)

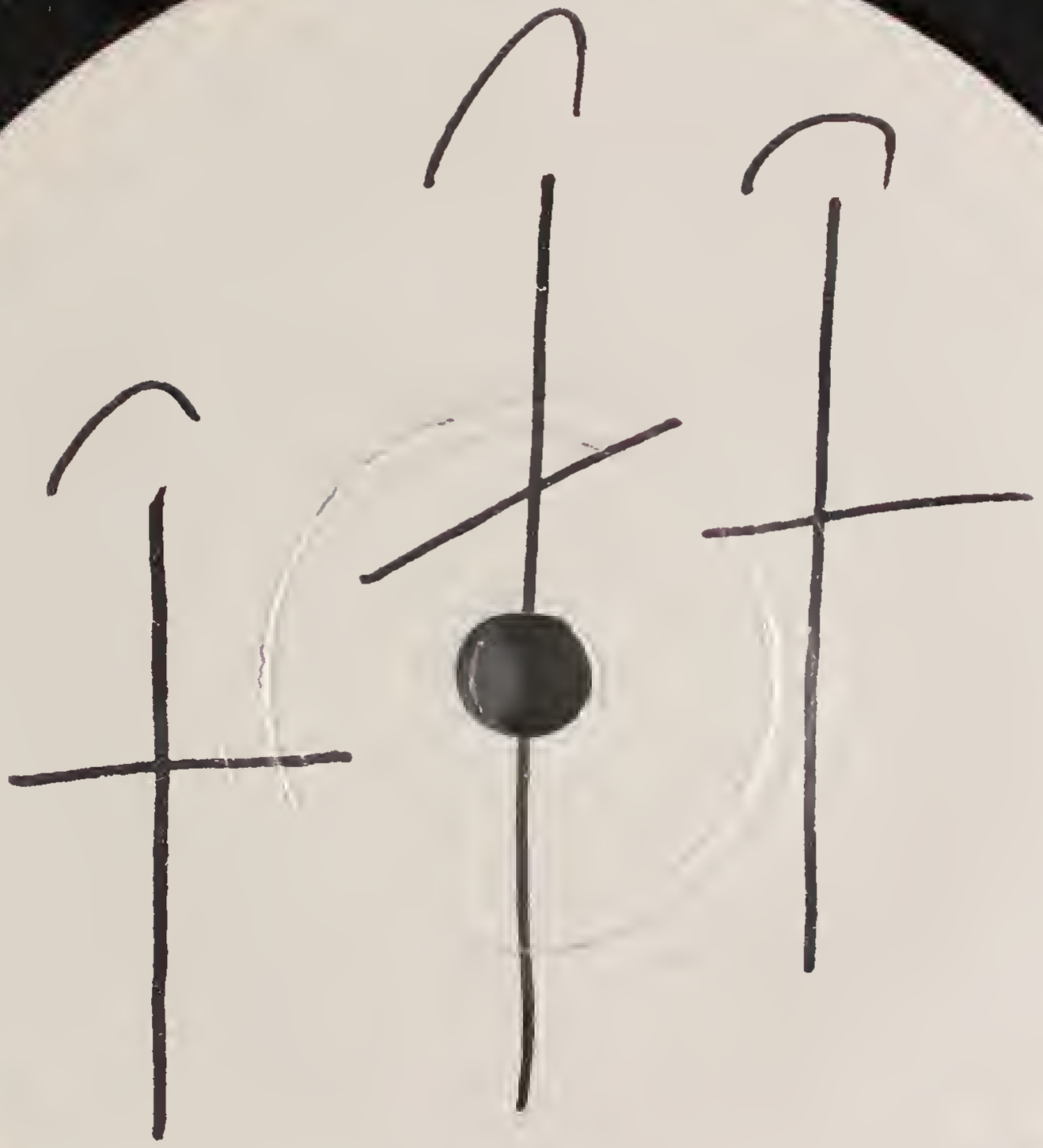
JIHAD FOR YOU

(other side)

All Songs

© ℗ 1988 Volumes of Madness

(NR 17730-1)



(NR 17730-2)

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1978 Radarscope Records Ltd
Radarscope Records Ltd trading as Radar Records
in association with WEA Records Ltd
A Warner Communications Company

NOT FOR SALE

PLACE COIN HERE IF FLEXIBLE RECORD SLIPS

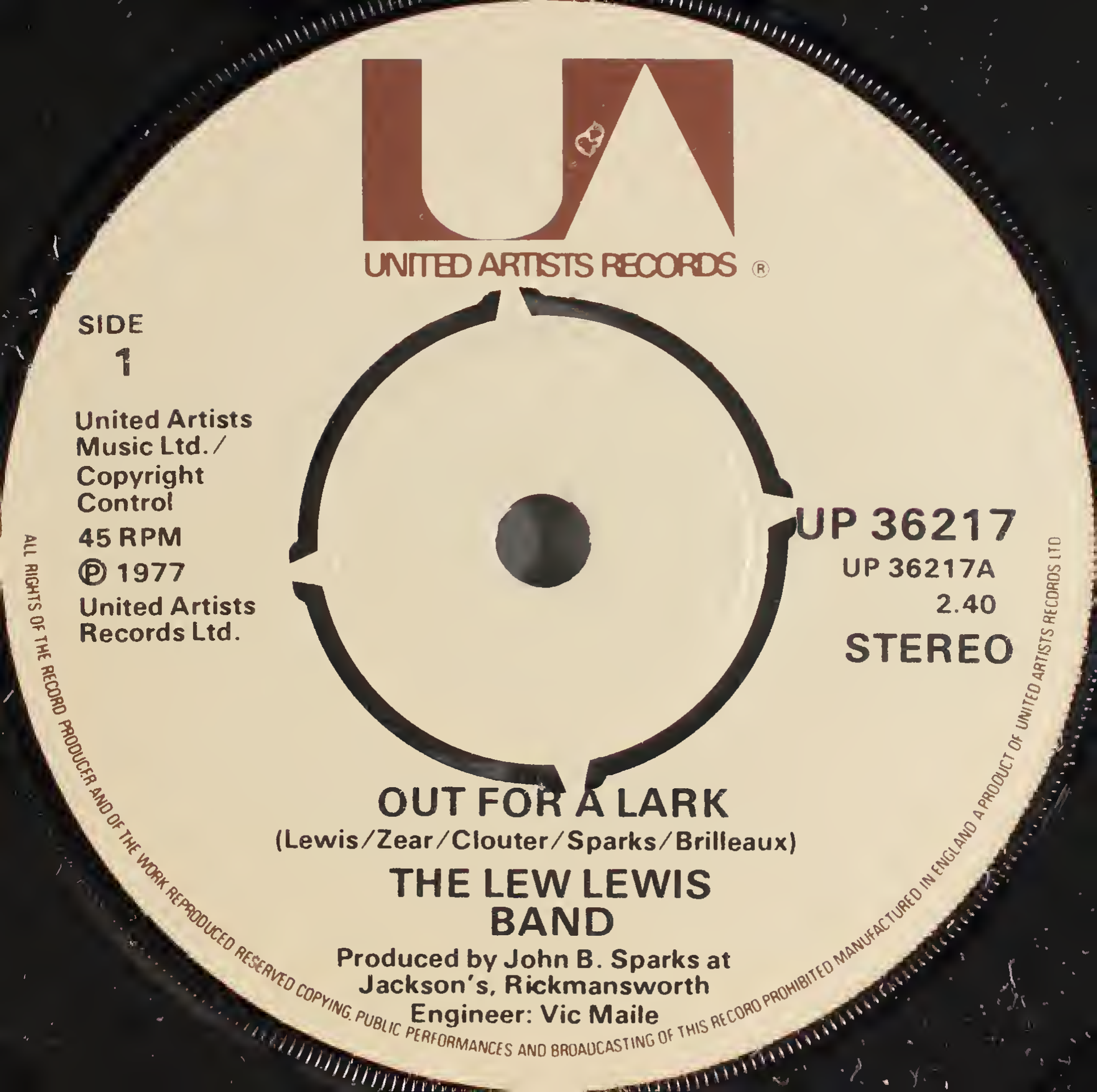
33⅓ RPM

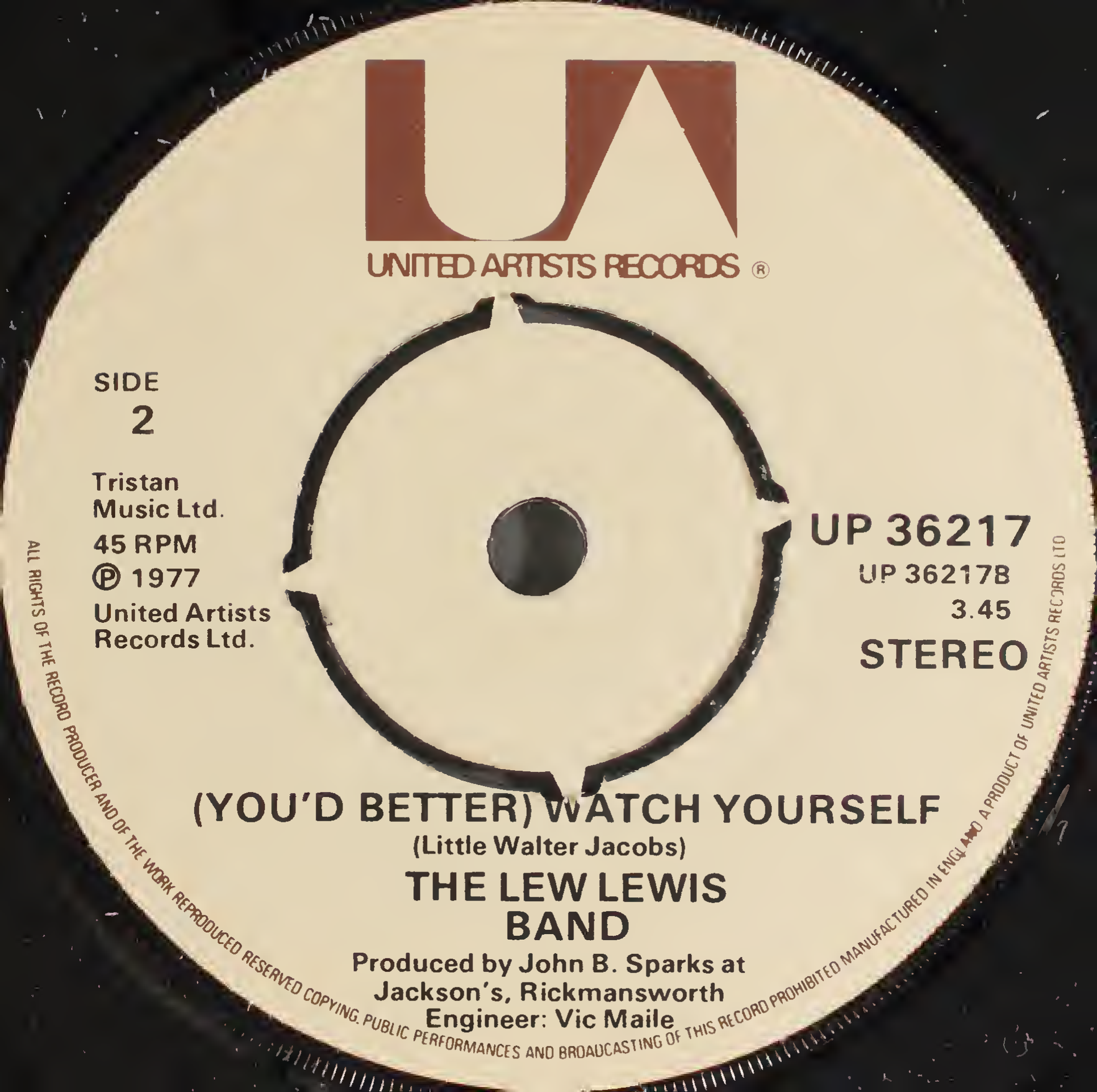
1 – THE RED CRAYOLA
"Hurricane Fighter Plane"
(Thompson Cunningham Barthelme)
produced & arranged by The Red Crayola 1978

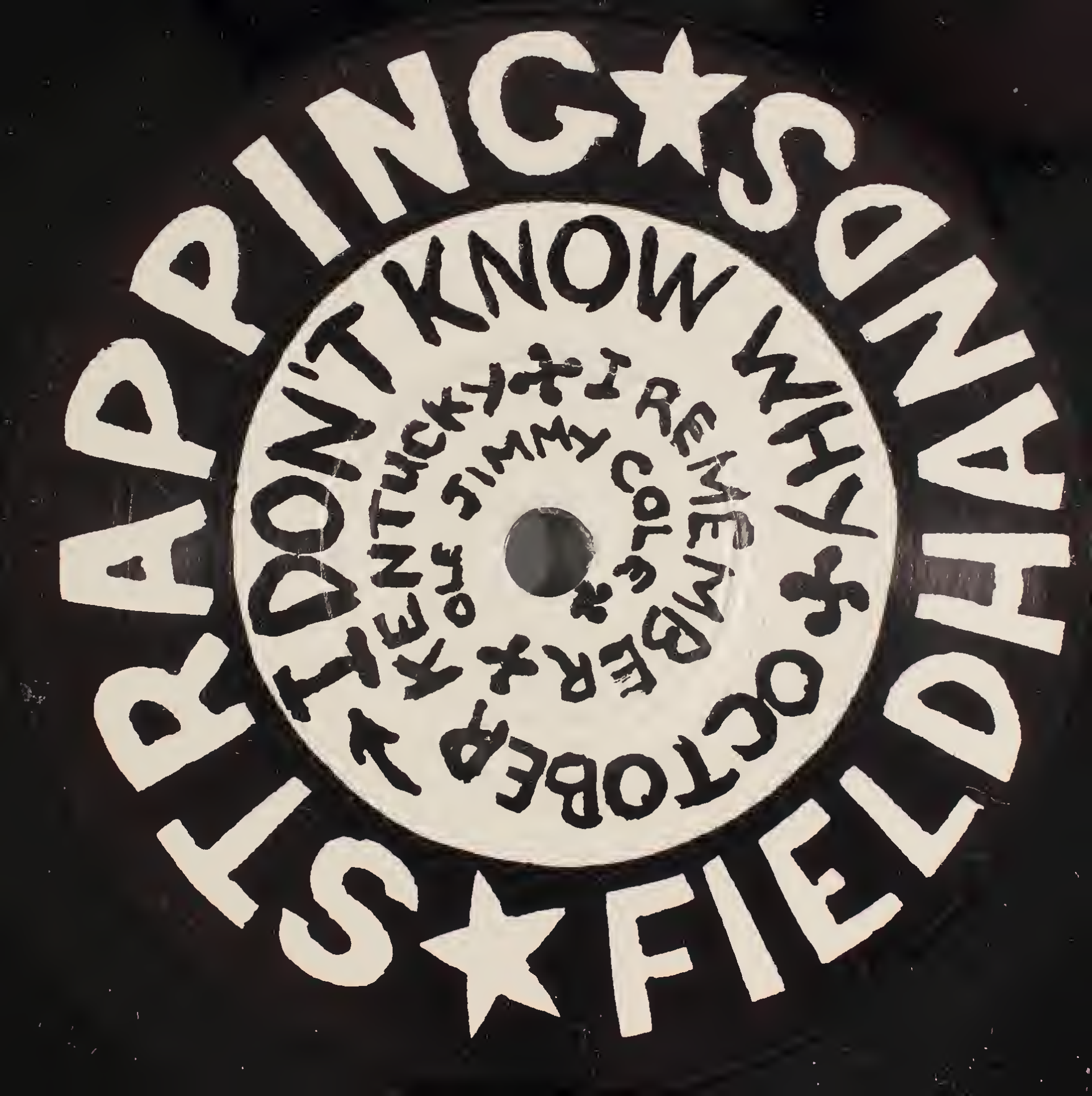
2 – 13th FLOOR ELEVATORS
"Reverberation"
(Hall Erickson Sutherland)
produced by Lelan Rogers

SFI 347

MADE IN ENGLAND BY SOUND FOR INDUSTRY


UNITED ARTISTS RECORDS ®
SIDE
1
United Artists
Music Ltd./
Copyright
Control
45 RPM
℗ 1977
United Artists
Records Ltd.
UP 36217
UP 36217A
2.40
STEREO
OUT FOR A LARK
(Lewis/Zear/Clouter/Sparks/Brilleaux)
THE LEW LEWIS
BAND
Produced by John B. Sparks at
Jackson's, Rickmansworth
Engineer: Vic Maile
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UNITED ARTISTS RECORDS ®
SIDE
2
Tristan
Music Ltd.
45 RPM
℗ 1977
United Artists
Records Ltd.
UP 36217
UP 36217B
3.45
STEREO
(YOU'D BETTER) WATCH YOURSELF
(Little Walter Jacobs)
THE LEW LEWIS
BAND
Produced by John B. Sparks at
Jackson's, Rickmansworth
Engineer: Vic Maile
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SPRING FIELD HAM
I DON'T KNOW WHY
I REMEMBER OCTOBER
KENTUCKY
SIMMY COLD
YOU





OTHER SIDE

TRAIN WRECKS

2:19

BLUE TV

3:38

BACK IN TIME

THIS SIDE

TWILIGHT RECORDS

TR001



Hsinhua

DEAD KENNEDYS

A. POLICE TRUCK (biafra - ray) 2:24

©1980 decay music bmi

OPT4

OPTIONAL MUSIC

B. HOLIDAY IN CAMBODIA 3:43

©1980 decay music bmi (dead kennedys)

OPT4

EMI America

★ STEREO
PROMO
Not For Sale
(from the LP
"Missin' Twenty
Grand"
ST-17066)
Produced by
Joe Wissert and
David Lasley

P-B-8141
500774A

EMI AMERICA

3:29 (Intro :10)
℗1982 EMI
America Records, a
division of Capitol
Records, Inc.

TREAT WILLIE GOOD

(David Lasley)
Almo Music Corp.—ASCAP

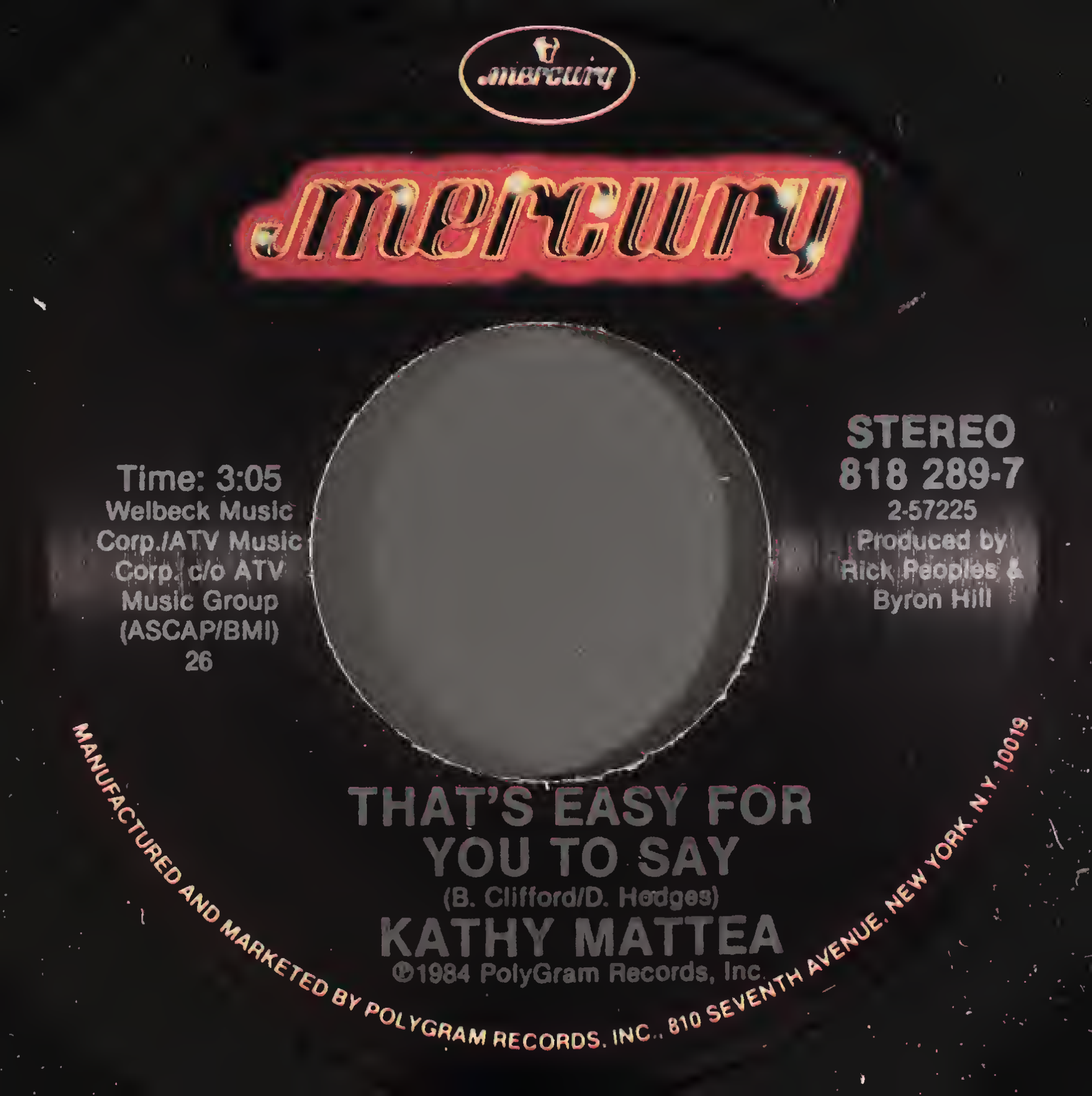
DAVID LASLEY

Associate Producer: Bill Schnee
Horns Arranged by Jerry Hey

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JED
A DIVISION OF JOHN E. DENNY PRESENTS
39 MUSIC
SQUARE EAST
NASHVILLE,
TENNESSEE 37203
JED-1-83-A
John E. Denny
BMI
1983 Jed
Records, Inc.
STEREO
Time 2:58
An Evergreen
Production
Producer:
John E. Denny
Engineer:
Clarke
Schleicher
"I BECAME A CHEATER
LAST NIGHT"
(Kylene Norman, Sonny Flaharty, Diane Frick)
SONNY FLAHARTY


JED
A DIVISION OF JOHN E. DENNY PRESENTS
39 MUSIC
SQUARE EAST
NASHVILLE,
TENNESSEE 37203
JED-1-83-B
John E. Denny
BMI
1983 Jed
Records, Inc.
STEREO
Time 2:28
An Evergreen
Production
Producer:
John E. Denny
Engineer:
Clarke
Schleicher
"I'M LEAVIN' THE LEAVIN'
UP TO YOU"
(Kylene Norman, Sonny Flaharty)
SONNY FLAHARTY


mercury
mercury
STEREO
818 289-7
2-57225
Produced by
Rick Peoples &
Byron Hill
Time: 3:05
Welbeck Music
Corp./ATV Music
Corp. c/o ATV
Music Group
(ASCAP/BMI)
26
THAT'S EASY FOR
YOU TO SAY
(B. Clifford/D. Hodges)
KATHY MATTEA
©1984 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.


mercury
mercury
Time: 3:03
Atlantic Music Corp./Boquillas Canyon Music/ Criterion Music Corp./Space Case Music (BMI/ASCAP)
STEREO
818 289-7
2-57227
Produced by Rick Peoples & Byron Hill
String arrangement by D. Bergen White
SOMEONE IS FALLING IN LOVE
(P. Sebert/L. Domann)
KATHY MATTEA
℗1984 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.


Epic
DEMONSTRATION
NOT FOR SALE
34-03363
ZSS 170700
℗ 1982 CBS Inc.
2:42
Publisher:
Blackwood
Music, Inc./
Noxsongs
(BMI)
STEREO
45 RPM
Produced and
Engineered
by Chris
Tsangarides
STORM INSIDE MY HEAD
-N. DeFoor - R. Fowler - J. Shipp- Taken From
The Epic Lp: "FORTNOX" ARE 38204
FORTNOX
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

Jan Mar RECORDS

8512 Hillrose St.
Sunland, Calif. 91040
(213) 352-5084



STEREO

Lamont Pub. Co.
& Bowie Music
(BMI)
Time: 2:33

JA-308-A
SIDE 1
(R-4679)
Produced by
Andy Hart

IF ALL OF LIFE WAS LIKE A SONG

(Rod Snyder)

SHARON LEIGHTON

Dist. by CHAPMAN DISTRIBUTING CO.
1212 Albany Street
Los Angeles, Calif. 90015
Phone: (213) 749-9484

Jan Mar RECORDS

8512 Hillrose St.
Sunland, Calif. 91040
(213) 352-5084



STEREO

Lamont Pub. Co.
& Bowie Music
(BMI)
Time: 2:27

JA-308-B
SIDE 2
(R-4680)
Produced by
Andy Hart

ONE LITTLE REASON

(Clyde Pitts)

SHARON LEIGHTON

Dist. by CHAPMAN DISTRIBUTING CO.
1212 Albany Street
Los Angeles, Calif. 90015
Phone: (213) 749-9484

COUCHOIS

PRODUCED BY STEVE BARRI
& EDDIE LAMBERT
FOR NMI PRODUCTIONS

PROMO-
TION

NOT
FOR SALE

STEREO

WBS49229
(XCA 9189S)

3:36

From the
Warner Bros.
Album
BSK 3420
NASTY
HARDWARE

World
Song Pub-
lishing, Inc.-
ASCAP

HOW CAN I LOVE YOU

(M. Couchois/P. Couchois/C. Couchois)

℗1980 Warner Bros. Records Inc.

a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard. Burbank, California 91510. • Made in U.S.A.

COUCHOIS

PRODUCED BY STEVE BARRI
& EDDIE LAMBERT
FOR MPL PRODUCTIONS

PROMO-
TION

NOT
FOR SALE

MONO

WBS49229
(XCA9189
DJ)

3:36

From the
Warner Bros.
Album
BSK 3420
NASTY
HARDWARE

World
Song Pub-
lishing, Inc.-
ASCAP

HOW CAN I LOVE YOU

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Warner Bros. Records Inc. • 3300 Warner Boulevard. Burbank. California 91510. • Made in U.S.A.

EVERGREEN
RECORDS



Northern
Music Co.
BMI
Producer:
Harris
Productions

SIDE A
EV-1084A
U-23262
4:10

Don't Let The Sun Catch You Crying

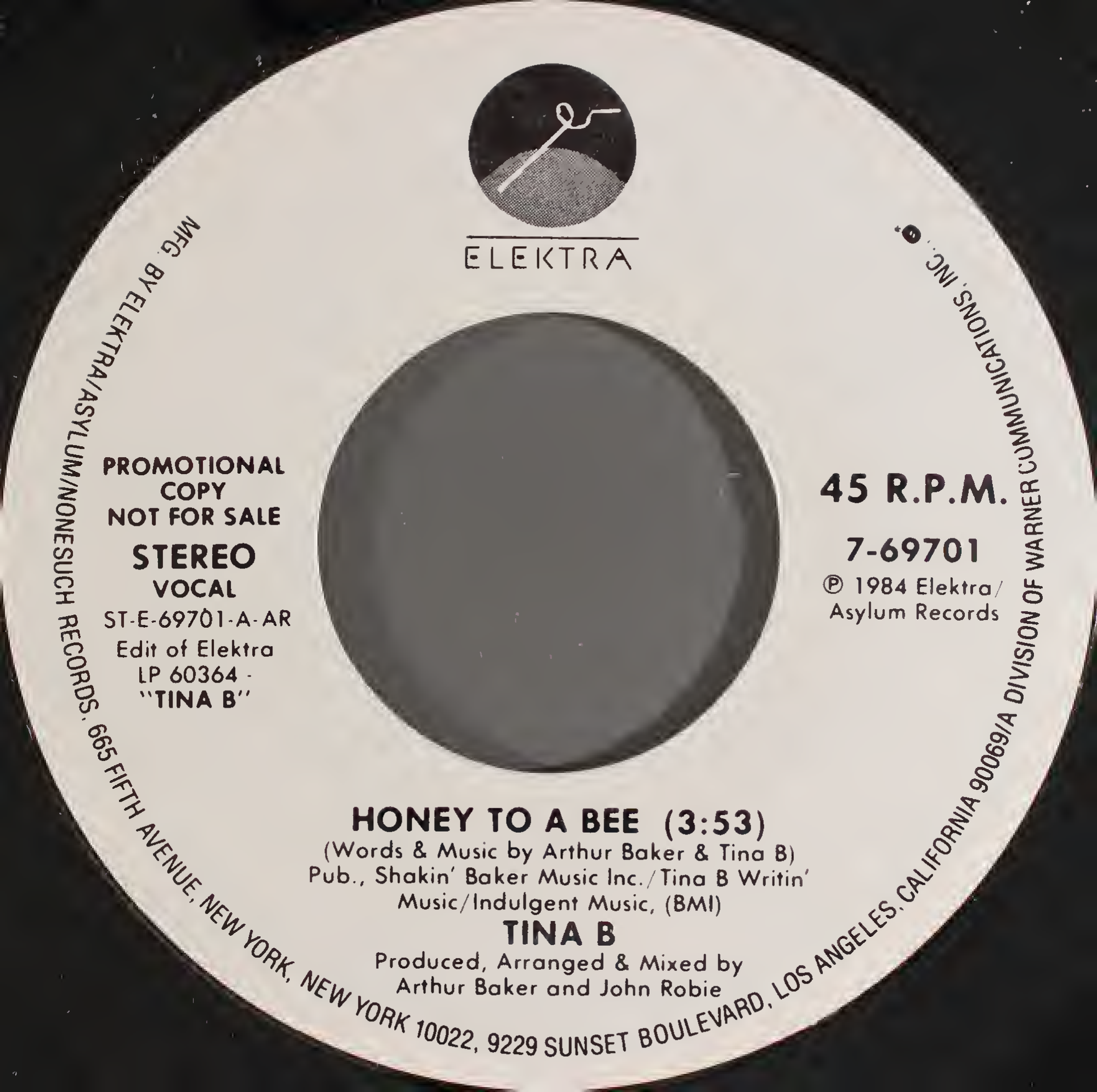
Joe Greene

PHIL HARRIS

EVERGREEN RECORDS 1021 16th Ave. South Nashville, TN. 37212 (615)327-3213


CHALLENGE
SIDE A
Prod:
A. Gottschalk
Eng: A. Bradley
ACA Recording &
Sunrise Sound
Houston, Texas
C-107-1
45 RPM
STEREO
Tek Publishing
BMI
Time 3:13
TOOK HIM TO HEAVEN
(J.D. Evans/J.C. Jones)
KAY RIVES
Music Artist Promotions
Las Vegas, Nevada


CHALLENGE
SIDE B
Prod:
A. Gottschalk
Eng: A. Bradley
ACA Recording
Houston, Texas
C-107-2
45 RPM
STEREO
Moodance Music
SESAC
Time 3:05
MISS YOU MOST WHEN IT RAINS
(J.D. Evans)
KAY RIVES
Music Artist Promotions
Las Vegas, Nevada


ELEKTRA
MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS, 665 FIFTH AVENUE, NEW YORK, NEW YORK 10022, 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.
PROMOTIONAL COPY NOT FOR SALE
STEREO
VOCAL
ST-E-69701-A-AR
Edit of Elektra LP 60364 - "TINA B"
45 R.P.M.
7-69701
℗ 1984 Elektra/ Asylum Records
HONEY TO A BEE (3:53)
(Words & Music by Arthur Baker & Tina B)
Pub., Shakin' Baker Music Inc./Tina B Writin' Music/Indulgent Music, (BMI)
TINA B
Produced, Arranged & Mixed by Arthur Baker and John Robie


FAMILY
PRODUCTIONS
STEREO
FPA-0917
FP-12357-S
Produced by
John Madara
Music under the
direction of
John Madara
Arranged by
Tom Sellers
*Unichappell
Music, Inc./
Home Grown
Music, Inc./
Double Diamond
Music, Inc. (BMI)
*Administrator
Time: 2:59
THANK YOU GIRL
(J. Madara, R. Sandler)
BO DONALDSON AND
THE HEYWOODS
From the L.P.—FPS-2711
"SPECIAL SOMEONE"
Distributed by Famous Music Corporation, New York, N.Y., a Gulf + Western Company


FAMILY
PRODUCTIONS
MONO
FPA-0917
CB-12346-M
Produced by
John Madara
Music under the
direction of
John Madara
Arranged by
Tom Sellers
*Unichappell
Music, Inc. &
Merloda Music,
Inc. (BMI)
*Administrator
Time: 2:55
YOU DON'T OWN ME
(J. Madara, D. White)
BO DONALDSON AND
THE HEYWOODS
From the L.P.—FPS-2711—
"SPECIAL SOMEONE"
Distributed by Famous Music Corporation, New York, N.Y., a Gulf + Western Company


Spring
RECORDS
TM
PROMOTIONAL
COPY
NOT FOR SALE
SIDE 1
STEREO
TIME: 3:40
℗ 1984 Spring
Records, Inc.
45 R.P.M.
SPR-7-3041
Pub., H. & V. Prod.
Inc./Richard
Cannata Corp./
Sandbox Music
(ASCAP) 1984
DO YOU LOVE ME (OR DON'T YOU)
(D. Vitalo Jr./Richie Cannata)
THE MAX!
Produced by Richie Cannata/D. Vitalo Jr.
SPR-7-3041-A-1785-SP
SPRING RECORDS, INC., 161 WEST 54TH STREET, NEW YORK, N.Y. 10019

Spring™
RECORDS

PROMOTIONAL
COPY
NOT FOR SALE

SIDE 2
STEREO
TIME: 3:40

℗ 1984 Spring
Records, Inc.

45 R.P.M.
SPR-7-3041

Pub., H & V. Prod.
Inc./ Richard
Cannata Corp./
Sandbox Music
(ASCAP) 1984

DO YOU LOVE ME (OR DON'T YOU)

(Instrumental)

(D. Vitalo Jr./ Richie Cannata)

THE MAX!

Produced by Richie Cannata/ D. Vitalo Jr.

SPR-7-3041-B-1786-SP

SPRING RECORDS, INC., 161 WEST 54TH STREET, NEW YORK, N.Y. 10019

Made in Canada

LIVING WITHOUT YOU

(T,Munsey)

LOTOS RECORDS



STEREO
LTS 648X
SIDE ONE

℗ 1982
Munsey Music

Publisher;
Munsey Music
CAPAC 3·24

Arr: Cam Shearer
Produced For LOTOS
RECORDS by:
T.Munsey & Cam Shearer

TERENCE MUNSEY

Recorded at Master's Workshop, Toronto
Eng: Paul Massey
Asst Eng: P. Templeman

Manufactured For & Distributed By Munsey Music (Record Div.), Box 511, Richmond Hill, Ontario, L4C 4Y8

Made in Canada

BABY BLUE BIKINI

(T.Munsey)

LOTOS RECORDS



STEREO
LTS 648X
SIDE TWO

℗ 1982
Munsey Music

MAPL

Publisher
Munsey Music
CAPAC 3 25

Arr: Cam Shearer
Produced For LOTOS
RECORDS by:
T.Munsey & Cam Shearer

TERENCE MUNSEY

Recorded at Master's Workshop, Toronto
Eng: Paul Massey
Asst Eng: P. Templeman

Manufactured For & Distributed By Munsey Music (Record Div.), Box 511, Richmond Hill, Ontario, L4C 4Y8

Dee Jay



Prod. by
A. Folder

Unauthorised
Copying
Prohibited

Made In J
Side One

LOVE IN THE
NEIGHBOURHOOD

BIG YOUTH

Dee Jay

Prod. by
A Folder

Unauthorised
Copying
Prohibited

Made In Ja.
Side Two

VERSION

D. J. All Stars

THE CRYSTALS



PHILLES RECORDS

Mother Bertha Music
Trio Music
BMI
TCY-11-B
Time: 2:06

Producer:
PHIL SPECTOR

DA DOO RON RON
(WHEN HE WALKED ME HOME)

(P. Spector-E. Greenwich-J. Barry)

Arranged by Jack "Specs" Nitzsche

112

PHILLES RECORDS, A DIVISION OF PHIL SPECTOR PRODUCTIONS

THE CRYSTALS

PHILLES RECORDS

Lankan Music
BMI
TCY-13
Time: 2:30

GIT' IT

(Arnold Goland)

Prod. & Arr. by PHIL SPECTOR

112

PHILLES RECORDS, A DIVISION OF PHIL SPECTOR PRODUCTIONS


POSITIVE FORCE
P.F. RECORDS
PAGAN BABIES
Immaculate Conception
side one
45 rpm
dreams
clearing the blur
bitch
little brother
PF-12



PAGAN BABIES

Immaculate Conception

side two

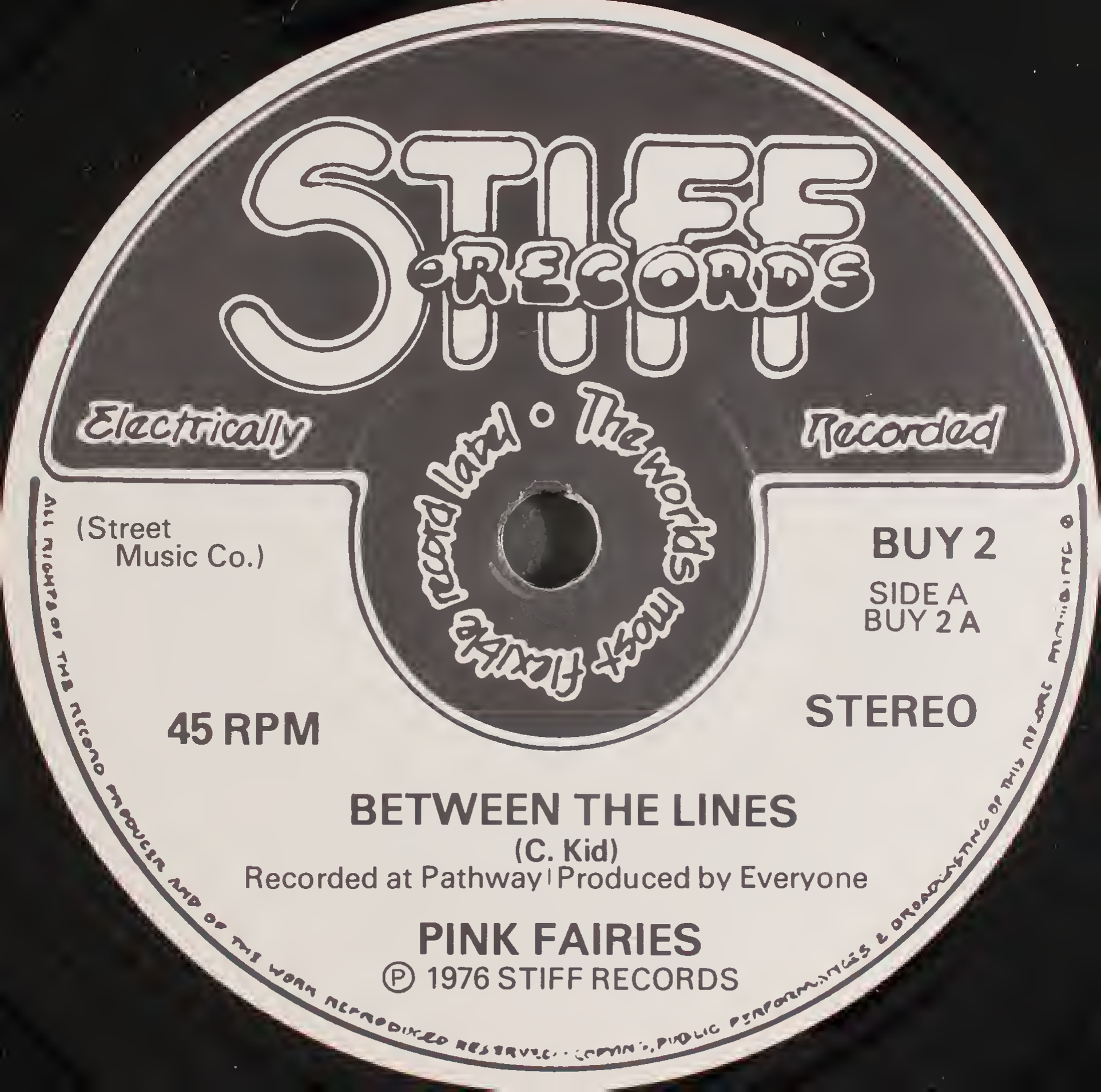
45 rpm

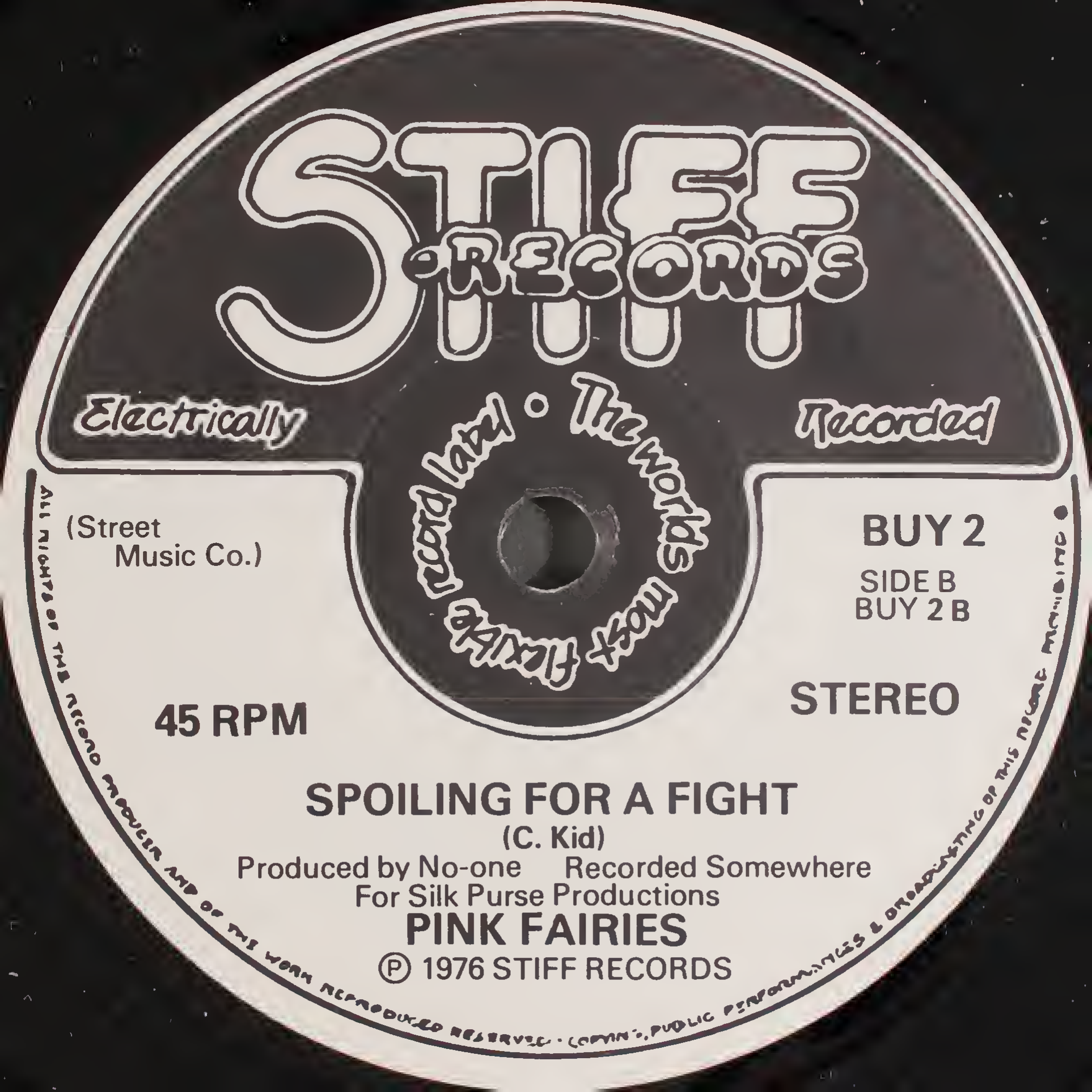
friends
what really matters
save your breath
well-oiled redneck

PF-12


THE
HUMAN
SWITCHBOARD
Square
A
2:25
(NR10577-1)
A
Prime of my Life
(pfeifer)
SQ ONE
©


THE
HUMAN
SWITCHBOARD
Square
B
B 6:35 B
(NR10577-2)
B
In my Room
(pfeifer)
SQ ONE
©


STIFF RECORDS
Electrically
Recorded
The worlds most flexible record label
(Street Music Co.)
BUY 2
SIDE A
BUY 2 A
45 RPM
STEREO
BETWEEN THE LINES
(C. Kid)
Recorded at Pathway | Produced by Everyone
PINK FAIRIES
℗ 1976 STIFF RECORDS
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STIFF
RECORDS
Electrically
Recorded
The world's most flexible record label
(Street
Music Co.)
BUY 2
SIDE B
BUY 2 B
45 RPM
STEREO
SPOILING FOR A FIGHT
(C. Kid)
Produced by No-one Recorded Somewhere
For Silk Purse Productions
PINK FAIRIES
℗ 1976 STIFF RECORDS
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STIFF RECORDS
Electrically
Recorded
The worlds most flexible record label
Copyright Control
'That Gusha-Gusha Sound'
33 ⅓ RPM
BUY 3
SIDE B
BUY 3B
Mono enhanced
STEREO
CINCINATTI FATBACK 6.14
(Danny Adler)
Produced by Tony Wilson Re-mixed by Robin Scott
Released by arrangement with BBC Records
ROOGALATOR
℗ 1976 STIFF RECORDS
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BLURT
This side
The fish needs a bike
45 rpm
AS 013
Other side
This is my Royal Wedding Souvenir
Both tracks published by Blackhill
Words by Ted Milton
Music by Milton/Creese/Milton
℗ 1981 Armageddon Records Ltd


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MADE IN ENGLAND
ARMAGEDDON

Phantom
Plaything
Recording



Stereo

33 ⅓ r.p.m.

No. 1

(PLAY EP 1-A)

HIDDEN COMBO

THIS SIDE

1. Music From a Sophomore GLIDER / WEBSTER
2. A Heavy Penalty HIDDEN COMBO

OTHER SIDE

1. Driving Through Frankie Valley
2. Mosquito
3. La Brea Guitar Picks

HIDDEN COMBO

℗© 1981





001

Stereo
45 Tours
Sad Hours

Face A
Time 2:10
March 81

COLD CHILLS Part I

(Louis)

HI SHERIFFS OF BLUE

© ℗

518 EAST FIFTH ST. BOX 7 NEW YORK CITY, NEW YORK 10009



001

Stereo
45 Tours
Sad Hours

Face B
Time 2:10
March 81

COLD CHILLS Part II

(Louis)

HI SHERIFFS OF BLUE

© ℗

518 EAST FIFTH ST., BOX 7, NEW YORK CITY, NEW YORK 10009

COLUMBIA

MONO
3:26



45 RPM
Radio
Station Copy
4-45877
JZSP 158434
℗ 1973 CBS, Inc.
Publisher:
Mainman, Ltd.
(ASCAP)

**NOT
FOR SALE**

IGGY AND THE STOOGES
SEARCH AND DESTROY

- I. Pop - J. Williamson -
Produced by: Iggy Pop
For MainMan
A MainMan Production

COLUMBIA



45 RPM
Radio
Station Copy
4-45877
JZSS 158435
℗ 1973 CBS, Inc.
Publisher:
Mainman, Ltd.
(ASCAP)

NOT FOR SALE

STEREO
3:26

IGGY AND THE STOOGES
SEARCH AND DESTROY

- I. Pop - J. Williamson -
Produced by: Iggy Pop
For MainMan
A MainMan Production


STIFF RECORDS
Electrically
Recorded
Muggles Music
Plain Old
STEREO
45 RPM
BUY 4
SIDE B
BUY 4A
STYROFOAM 2.37
(Darrell De Vore)
"Brain Damage Volume Required"
Produced by Sean Tyla
Recorded at Rockfield
TYLA GANG
℗ 1976 STIFF RECORDS
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Stiff Records are flexible · The world's most record lazy


STIFF RECORDS
Electrically
Recorded
The world's most flexible record label
Island Music Ltd.
Plain Old
STEREO
45 RPM
BUY 4
SIDE B
BUY 4B
TEXAS CHAINSAW
MASSACRE BOOGIE 3.39
(Sean Tyla)
Produced by Sean Tyla for
Wreckyer Dansette Productions
at Pebble Beach Records
TYLA GANG
℗ 1976 STIFF RECORDS
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BOMP!
Publ. by:
80-80 Music/
Cruisin' Music/
James Osterberg
Music
Bug Music
BMI
BEP-114
STEREO
45 RPM
A
From the
album
KILL CITY
IMR 1018
Prod. by:
James Williamson
for 80-80
Productions
1. CONSOLATION PRIZES 3:16
(Pop/Williamson)
2.JOHANNA 3:05
(Pop/Williamson)
IGGY POP AND JAMES WILLIAMSON
℗1977 Bomp Records
DISTRIBUTED BY JEM RECORDS INC., SO. PLAINFIELD, N. J., RESEDA, CALIF.


BOMP!
Publ. by:
80-80 Music/
Cruisin' Music/
James Osterberg
Music
Bug Music
BMI
BEP-114
STEREO
45 RPM
B
JESUS LOVES THE STOOGES 7:13
(Pop/Williamson)
IGGY AND THE STOOGES
A PREVIOUSLY UNRELEASED LIVE JAM
℗1977 Bomp Records
DISTRIBUTED BY JEM RECORDS INC., SO. PLAINFIELD, N. J., RESEDA, CALIF.


DYNAMIC
ROKY ERICKSON
MUSIC ASCAP
© Ⓟ 1984
Time: 3:25
DY-002
VOCAL WITH
INST. ACCOMP.
DON'T SLANDER ME
(R. ERICKSON)
ROKY ERICKSON
91 1/2 RED RIVER AUSTIN TEXAS, 78701


DYNAMIC
DOUGLAS SAHM
MUSIC BMI
© Ⓟ 1984
Time: 3:06
DY-002
VOCAL WITH
INST. ACCOMP.
STARRY EYES
(R. ERICKSON)
ROKY ERICKSON
91 1/2 RED RIVER AUSTIN TEXAS, 78701


DeRose
45 R.P.M.
8470 A
Not For Sale
HIGH FIDELITY
Rensark Music Co.
February Music
BMI
Time 1:55
ENG WONG WAY
(B & L Martin - J. Krasner)
vocal by
VICKI MILLS
J. A. DE CANIO RECORDING CO., WESTBURY, N.Y.

DeRose

45 R.P.M.

8470 B

Not For Sale

HIGH FIDELITY

Rensark Music Co.
February Music
BMI
Time 2:17

MY WEEPING HEART

(B & L Martin - J. Krasner)

vocal by

VICKI MILLS

J. A. DE CANIO RECORDING CO., WESTBURY, N.Y.

This is a 12-inch single

Donna Summer/Barbra Streisand

No More Tears (Enough Is Enough)



DONNA SUMMER

GREATEST HITS • *On the Radio* • VOLUMES I & II



FROM DONNA SUMMER'S NEW ALBUM "GREATEST HITS • ON THE RADIO • VOLUMES 1 & 2" (NBLP-2-7191)

Courtesy Appearance by Barbra Streisand (Courtesy of Columbia Records)

Casablanca Record and FilmWorks

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Manufactured and Distributed by
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Henry Leutwyler


Elmer Hawkes
Songs for the Stagehands
5-

Side One

The Hometown Kid
Ain't No Pain
Blow That Lead
Only The Loved
No More Lookin' Like Phil And Don
Song For The Stagehands

Side Two

Movin' Too Slow
Times In Hell
Bogie And Kate
The Border
Winds Across The Sands
Automobile
Ship Without A Sail





Top Row: Charlie Ortolani, Hugh Hanley, Ed Hannifin. Middle Row: Jane Melcher, Jamie Peghiny, John Elton Floyd, Phyllis Capanna, Non Donald. Bottom Row: Anna Sullivan, Danny Mo, Alizon.

Piano and Synthesizers/ Alizon
Electric Bass/ Danny Mo
Acoustic Six-String Guitars/ Elmer Hawkes
Acoustic Twelve-String Guitars/ John Elton Floyd, Elmer Hawkes
Electric Guitars/ Vsevolad Rosenblatt, Ed Hannifin
Acoustic Bass/ Jamie Peghiny
Tuba/ Marcus Rojas
Banjo/ Hugh Hanley
Pedal Steel/ Jamie Peghiny
Mandolin/ Nan Donald
Ukulele/ Elmer Hawkes
Vocal Harmony/ Charlie Ortolani, Jess Leary, Hugh Hanley, Jahn Eitan Floyd, Anna Sullivan, Phyllis Capanna, Gail Dorey, Jane Melcher
Engineer/ Darleen Wilsan
Additional engineering/ Rick Kalow
Photography/ Pat Murray
Layout Assistance/ Patricia Macher
Produced by/ Elmer Hawkes
Special Thanks To/ Ernie Bergstram, Patricia Macher, Robert Wheeler
Recorded at Baker St. Studios–Belmont, Mass.
All wards and music by Elmer Hawkes ℗ © 1983
Communication may be made thraugh Sidestreet Records
885 Mass. Ave. Suite 19, Cambridge, Mass. 02139
Elmer Hawkes' album "Bastan Serenade" may be abtained from the above address.

Side One

The Hometown Kid

He was a road bound tor nowhere, she was a light on a crest
It was a town where the roar on the traintracks
Split the East side from the West
And the trains lit out tor the Northern towns
Like the birds that sail from Madrid
And the stars were lining the sky for The Hometown Kid

He was a road long torgotten, she was a dream from afar
And the town was an old-time dancer, 'neath the light of a lalling star
It was just one town like plenty of towns
Where you couldn't keep anything hid
And the stars were laying and waiting for The Hometown Kid

The years were a long time turning, the years were a whirl and a spin
And the trains cut into the night like the strumming of the wind
And the sounds they made were like a tune that played
And with every clatter and skid
The traintracks seemed to be calling, tor The Hometown Kid

You can never go home, you can never turn back
Though the trying will do you no harm
You can't pack up all of the old times
Like a trinket or a charm

The roads were a cold wind blowing, the roads were a path leading forth
And the starclals pointed the headlights, to the highways rolling north
And as the night came down, they left that town like nearly everyone did
And the stars were lighting the highway for The Hometown Kid

He was a road bound tor nowhere, she was a light on a crest
It was a town where the roar on the traintracks
Split the East side from the West
And the trains lit out tor the Northern towns
Like the birds that sail from Madrid
And the stars were lining the sky for The Hometown Kid

Ain't No Pain

Riding on the edge of nowhere, packing up another affair
Maybe you're going nowhere, maybe you're moving too slow
Running down a ragged old line, never ever looking behind
Just take 'em one dream at a time, hold 'em until they let go

chorus:

Ain't no pain gonna take you under, it's just the rattle of the rain and thunder
Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going, it's just the echo of the wind that's blowing
Now you know that it's all behind you, and the pain couldn't find you any more

Running down the road to no one, how did it all come undone
You are just another heart on the run, hoping that things are okay
Take 'em as soon as they call, keep picking 'em up as they fall
But follow your heart through it all, don't let 'em take it away

chorus:

Ain't no pain gonna take you under, it's just the rattle of the rain and thunder
Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going, it's just the echo of the wind that's blowing
Now you know that it's all behind you, and the pain couldn't find you any more

Riding on the edge of nowhere, packing up another affair
Maybe you're going nowhere, maybe you're moving too slow
Running down a ragged old line, never ever looking behind
Just take 'em one dream at a time, hold 'em until they let go

Ain't no pain gonna take you under, it's just the rattle of the rain and thunder
Ain't no pain gonna hurt you any more
Ain't no pain gonna keep you going, it's just the echo of the wind that's blowing
Now you know that it's all behind you and the pain couldn't find you any more

Repeat

Blow That Lead

We were leading nine to nothing, the stadium was jammed
We were circling the bases and waving to the fans
We had all of the runs we'd ever need
Man, how'd we ever blow that lead

Well their catcher he was nervous, we really had him razzed
Their pitcher he was throwing that minor league jazz
We had all the pitching and the speed
Man, how'd we ever blow that lead

Well their hitters they were shaking like a drunkard at a dance
And the umps were on our side man, we'd paid 'em in advance
We had the biggest damn egos you could feed
Man, how'd we ever blow that lead

We were hittin' 'em like bullets, we were catchin' 'em like flies
We were tabulating all our rbi's
The checks were in the bank, the champagne was poured
We were lighting up that old scoreboard

But in the bottom of the sixth our pitcher lost his wits
And you gotta admit they got a couple lucky hits
Our old defense began to bleed
Man, how'd we ever blow that lead

But in the middle of the ninth, the bases all were jammed
They hit a couple out and there was a rumble in the stands
The crowd came down in a stampede
Man, how'd we ever blow that lead

Well they chased us around the bases, they chased us out of town
They ran us down the highway as the sun was going down
And they'll never forgive that ugly deed
Man, how'd we ever blow that lead
Man, how'd we ever blow that lead
Man, how'd we ever blow that lead

Only The Loved

Does the wind feel the clouds as it passes
Do the skies hold a vision so clear
Do the stars tell a story that only the heavens can hear
Will the light of today and tomorrow pass like the clouds to the sky
Can the wind hear the rain like the echo of ages gone by

chorus:

Hold on to the world you have lit like a light
The stars are blazing tonight
Only the loved can follow the flight of a world filled with changes
Hold on to the ones who can't be what they seem
The world's all a dream in a dream
And only the loved, only the loved, hold worlds unseen

Does the sun feel the moon in the dead night
Do the planets revolve on parade
Do the skies hold a melody only the loved could have played
Will the words of today and tomorrow roll thru the ages unchanged
Can the winds ever whisper the end of a story so strange

chorus:

Hold on to the world you have lit like a light
The stars are blazing tonight
Only the loved can follow the flight of a world filled with changes
Hold on to the ones who can't be what they seem
The world's all a dream in a dream
And only the loved, only the loved, hold worlds unseen

Does the wind feel the clouds as it passes
Do the skies hold a vision so clear
Do the stars tell a story that only the heavens can hear
Will the light of today and tomorrow pass like the clouds to the sky
Can the wind hear the rain like the echo of ages gone by

No more Lookin' like Phil and Don

No more chuggin' up the Hill, no more actin' like Don and Phil
No more boppin' to the show, no more shakin' to the radio
No more rockin' till the dawn, no more lookin' like Phil and Don
No more dancin' on the old man's floor 'cause he ain't gonna take it no more

Fill the auto up with gas, stick the change into the bank
Couple stickers on the glass, couple dollars in the tank
Hear the rumble of the ton, put the pedal to the floor
Forget about the old man, 'cause he ain't gonna take it no more

No more chuggin' up the hill, no more actin' like Don and Phil
No more boppin' to the show, no more shakin' to the radio
No more rockin' till the dawn, no more lookin' like Phil and Don
No more dancin' on the old man's floor 'cause he ain't gonna take it no more

Take the car around the block, get your gal into the seat
Make sure the doors are all locked, wrap a rug around your feet
Take a nickel from the can, roll it up and down the floor
Forget about the old man, 'cause he ain't gonna take it no more

No more chuggin' up the hill, no more actin' like Don and Phil
No more boppin' to the show, no more shakin' to the radio
No more rockin' till the dawn, no more lookin' like Phil and Don
No more dancin' on the old man's floor 'cause he ain't gonna take it no more
No more dancin' on the old man's floor, 'cause he ain't gonna take it no more

Song For The Stagehands

Well, the clowns have gone home, and the stagehands are lost in a trance
And the dancers are still winding down from their final dance
And the crowds file out through the portals
They're still under the spell of the show
But up on the bandstand the stagehands are ready to go

chorus:

Here is a song for the stagehands, just a tune for the old hired hands
Let's make it for every small timer in every beat-up old band
Let's make it ring through the rafters like an old minuet
And let's hope it's a song that the stagehands will never forget

Well the clowns are all paid, just another night at the fair
As the ticket collectors walk out in to the midnight air
But the music still seems to be playing
And the songs seem to drift through the town
As the stagehands are lost in the lights of a night winding down

Here is a song for the stagehands, just a tune for the old hired hands
Let's make it for every small timer, in every beat-up old band
Let's make it ring through the rafters like an old minuet
And let's hope it's a song that the stagehands will never forget

Well, the band is torn down, and there's magic in every young face
And the dancers are folding the night up, into their skirts of lace
And the stagehands are soon to be catching their midnight trains
But we won't let 'em leave 'til we play 'em one final refrain

repeat chorus:

Well, the clowns have gone home, and the stagehands are lost in a trance
And the dancers are still winding down from their final dance

All words and music written by Elmer Hawkes (P) (C) 1983

Movin' Too Slow

Maybe you're movin' a little too fast, maybe you're losin' a little at last
Maybe you're hummin' a little too low, maybe I'm dancin' too slow
Maybe you're holdin' a little too long, maybe you're comin' on a little too strong
But keep on lettin' it go, 'cause maybe I'm movin' too slow

Maybe you're hittin' it a little too hard, maybe you're pushin' it a little too far
Maybe you're lost in a little romance, maybe I'm lost in a dance
Maybe you're movin' a little too quick, maybe you're layin' it a little too thick
But keep on lettin' it go, 'cause maybe I'm movin' too slow

Movin' too slow, movin' too fast, just how long do you think you'll last
Think you'll last, think you'll hold on, 'til all the fire is gone

Maybe you're movin' a little too fast, maybe you're losin' a little at last
Maybe you're hummin' a little too low, maybe I'm dancin' too slow
Maybe you're holdin' a little too long, maybe you're comin' on a little too strong
But keep on lettin' it go, 'cause maybe I'm movin' too slow

Movin' too slow, movin' too fast, just how long do you think you'll last
Think you'll last, think you'll hold on, 'til all the fire is gone

Maybe you're hittin' it a little too hard, maybe you're pushin' it a little too far
Maybe you're lost in a little romance, maybe I'm lost in a dance
Maybe you're movin' a little too quick, maybe you're layin' it a little too thick
But keep on lettin' it go, 'cause maybe I'm movin' too slow
Keep on letting it go, 'cause maybe I'm movin' too slow

Times In Hell

Well, Hell has air that'll make you think you're really in LA,
Hell's got diving bats and aristocrats, it's as crowded as they say
Hell's got freaks from every country, crazy killers everywhere
Hell's got fifty times more weirdos than you'll find in Harvard Square
Than you'll find in Harvard Square

Oh, Hell is just a Hell of a place, I know
Resist with all you've got when the man tells you to go
Times in Hell are very, very hard
But if you've got to go please send us all a card, please send us all a card

Now, Satan he's a Hell of a guy if you ever rub him wrong
He's got goblins, ghouls and he smokes Kools, sings Waylon Jennings songs
But he's a no good thug and a firebug, a cutthroat and a liar
Why, he'd weld your toes right to your nose and he'll set your ass on fire
He'll set your ass on fire

Hell is worse than Newark, it's a lot like Baltimore
Hell's got every crook that ever lived, ex-governors galore
Hell's got junkies, whores and dinosaurs, wimps bumming smokes
Hell's a pack of maniacs telling Henny Youngman jokes
Telling Henny Youngman jokes

Oh, Hell is just a Hell of a place, I know
Resist with all you've got when the man tells you to go
Oh, times in Hell are very, very hard
But if you've got to go please send us all a card, please send us all a card

Now, Satan's got some friends that mother wouldn't want for lunch
Riding shotgun he's got Jesse James, Clyde Barrow and the bunch
And for cleanup he's got Captain Kidd, and crazy Al Capone
He's after Charlie Manson, he's got Von Bulow on the phone
He's got Von Bulow on the phone

Well, Hell has a hotel and man it's really quite a sight
And they've got a room reserved for Edward King and one for Kevin White
And they've got a suite for every joker and every bloody fool
And the food it tastes like somethin' they might serve you in a school
They might serve you in a school

Oh, and when that angel hands you down your fate
When they tell you that you're cooked, when you know that it's too late
Smile politely saying yes I've sinned, I know
Then calmly gaze into their eyes and tell them where to go
Just tell 'em where to go

Bogie and Kate

Let's have a little romancin', let's go start up a scene
Tonight we're gonna go dancin', out on the African Queen
Maybe I'll light up a stogie, and I'll load up my old thirty-eight
'Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate

Meet me under a streetlight, wear your hair in a bun
We'll go hang around at Key Largo, Just like Edward G. Robinson
Well I might be calling you "sweetheart," but it we're gonna make it a date
Then tonight I'm gonna be Bogie, and tonight you're gonna be Kate

What do you say? why don't we make it Sierra Madre?
Or we'll take it down to some little lake, where we can get it in one more take

So, meet me around Casablanca, where they live the easy old life
Why don't we make it in some little gin joint
Where you can cut the smoke with a knife
You forget about Tracy, and I'll tell Lauren I'm late
Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate

What do you say? why don't we make it Sierra Madre?
Or we'll take it down to some little lake, where we can get it in one more take

So, let's have a little romancin' let's go start up a scene
'Cause tonight we're gonna go dancin', out on the African Queen
Maybe I'll light up a stogie, and I'll load up my old thirty-eight
'Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate
'Cause tonight I'm gonna be Bogie, and tonight you're gonna be Kate

The Border

Oh, the winds are on high
Oh, Maria goodbye, I'll take you
All the way, all the way to the border
I know I'll still hear you even though
You'll be almost gone to Mexico

Oh, the world left behind
Oh, the roads will unwind and take you
All the way, all the way to the border
I know I'll still see you even though
You'll be almost gone to Mexico

Oh, the winds are on high
Oh, Maria goodbye, I'll take you
All the way, all the way to the border
I know I'll still hear you even though
You'll be almost gone to Mexico
I know I'll still hear you even though
You'll be almost gone to Mexico

Winds Across The Sands

And the moon stood still and the band played on
And we were caught between the midnight and the dawn
And the waves rolled in and the clouds rolled by
And the moonlight laced the path of she and I

Would you walk with me, be my only one
Would you fill my heart, like a morning sun
Would you lay on down, with a love unchained
Would you call to me, like the wind and rain
Would you ebb and flow, like the seas and sands
Would you rise and fall, take my open hand
Or must we fade away like winds across the sands

And the town lay still, not a sound did ring
And we were caught between the loving and the leaving
And the tides rolled in, like a dream gone by
And the shoreline laced the path of she and I

Would you walk with me, be my only one
Would you fill my heart, like a morning sun
Would you lay on down, with a love unchained
Would you call to me, like the wind and rain
Would you ebb and flow, like the seas and sands
Would you rise and fall, take my open hand
Or must we fade away like winds across the sands
Must we fade away like winds across the sands

Automobile

Well the gas tank's leakin' and the back door's squeakin'
The hubcap's bangin' and the windshield shakes
The radio's broken and the wheels are smokin'
And oh, baby there ain't no brakes
Oh, baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile

Well the dashboard's shakin' and the paintjob's flakin'
The tailpipe's draggin' and the windshield's cracked
The piston's knockin' and the engine's rockin'
And we ain't ridin' no Cadillac
Oh, baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile

Well, maybe it's the gas, maybe it's the clutch
Maybe we just paid too damn much to try to look like we've been living in style

Oh, baby 'cause the back seat's hoppin' and the front seat's boppin'
And the muffler's blowing out holy smoke
The gas tank's loaded and the trunk exploded
And oh, baby it ain't no joke
Oh, baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile

Well, I just don't know, well I just can't tell
But let's hope this junk will make it to hell and back before another payment's due

Oh, baby 'cause the gas tank's leakin' and the back door's squeakin'
The hubcap's bangin' and the windshield shakes
The radio's broken and the wheels are smokin'
And oh, baby there ain't no brakes
Oh, baby don't they clip you when you're lookin' for a deal
Oh, baby they'll rip you when they get you hooked on an automobile
Get you hooked on an automobile
Get you hooked on an automobile

Ship Without a Sail

Go where you will go to, roam where you will roam
'Cause all the boats in China couldn't steer you home
And all the boats in China couldn't lead you on your trail
'Cause you are looking for a morning star, like a ship without a sail

Take the path you've taken, never look behind
'Cause a thousand years of wisdom wouldn't change your mind
And a thousand years of wisdom would be all to no avail
'Cause you are looking for a morning star, like a ship without a sail

Take no sorrows through the rain and hail
'Cause the parts were written long before you sailed, so

Close the final curtain, take your final bow
'Cause all the seas that changed you wouldn't know you now
And all the seas that changed you were calling through the hail
But you were looking for a morning star
Like a ship without a sail

All words and music written by Elmer Hawkes (p) (c) 1983

RODERICK FALCONER
Victory In Rock City





Side One

ROCK CITY
THAT'S NOT NORMAL
SHOW ME SOMETHING MORE
EMPIRE MAN

Side Two

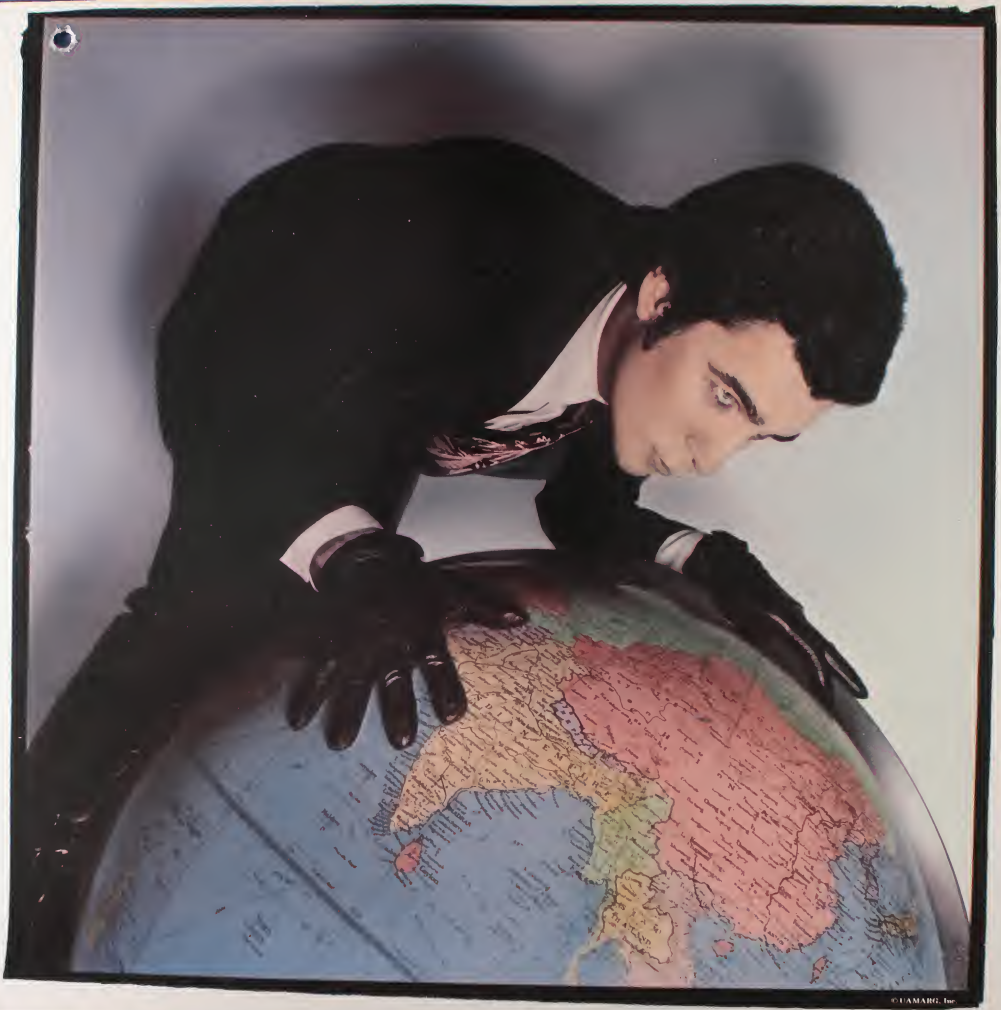
HARD TIMES
ROCK CITY 2
FAME IS A BALL AND CHAIN
PROLOGUE
VICTORY

Produced by Peter Ivers & Roderick Falconer
Orchestra Arranged & Conducted by Fredric Myrow
Drums: Bruce Gary
Bass: Stewart McBride
Keyboards: Jimmie Greenspoon
Guitar: Michael Kapp
Vocals: Gildor Roderick Falconer
Percussion and Vocals: The Winds of Prey
Horn Ensemble: Dave Quarto, Randy Haas,
Strings by Lisa Kaish and Jon Kaish
Engineered and Mixed at Cherokee Studios,
Los Angeles, Larry Dunn, Engr.

A Rats God Production

Mastered by Bernie Grundman at A&M Studios
Art Direction & Album Design: Ria Leworks
Photography: Moshe Brakha
Uniforms: Donna Aros
Minister of Information: Allen Levy
Representation: Steve Binder, Barbara Goss
Prime Falconia: Krista L. T.
Advisor: Dr. Taylor Kroes
Album coordinated for U.A. by Jeff Samuels
We thanks to the staff of United Artists Records and the entire
Cherokee family.

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ROCK CITY

I recall Ringo and Paul
George and John but now they are
gone to Rock City. Deja vu
from the South of France, she's a candy
girl wearing candy pants. (She: Hey, don't
I know you from someplace?) Yeah, Rock
City — where my fallen angels
fall, where my war
babies crawl — Read about it
in your TV Guide: It's a simple kind
of place to hide away hey
hey it's Rock City. Surf
City was such a slum — if you've been down
there, don't you tell no one
no, no if you come to Rock
City. Superman and the Rolling
Stones, Funkenstein and his
funky clones — they live right next door
to me in Rock City — where my fallen
angels fall, where my war
babies crawl. Sixty acres and a color
TV can be yours for eternity in Rock
City. It's so hot in Rock
City. (She: Are you sure
I don't know you from someplace?
I've already told you, it's Rock
City. You see, the mayor down there, he's
a very, very good friend
of mine in Rock City? Just
like I pictured it, Rock City! Take a right
at Babylon for Rock City.

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THAT'S NOT NORMAL

Daddy's hair was chrome. He claimed
atomic chromosmes and he would bark
all night at his bride (dear
Mama). And you children, who
claim such progeny, should hide
your face from me, lie down
in the dirt and be ashamed.

Cause that's not normal to
have a background like that. Let me
tell you people I
know exactly where it's at. No
That's not normal to
have a background like that. Let me
tell you people I
know exactly where it's at.

Mama's hair was vinyl. Her word
was absolutely final. She hung
my goose with a nylon noose. And part
of me is stone and I live on
the avenue of the Sphinx and I think
what he thinks.

Sister's hair was black. She drove
a Fleetwood Cadillac, and she died
on the track in the very last
lap. And part of me, part of me
is stone and I live on
the avenue of the Sphinx and I think
what I think he thinks.

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SHOW ME SOMETHING MORE

The moon was hot, the night
was yellow. I was standing
like a flame on the main
street of lonesome town. It wasn't
long before she came. And I began,
by insulting her — after all
that was my style — never dreaming
I was hurting her, till I sensed
it in her smile. And she
said, "Can you show me
something more? I've passed
that way more than once before."
Red rings on the radar scope, marble mansions
and expensive dope. There you are
at the end of our rope — irresolute
but I know that you hope to find
salvation for a couple of bucks
in a program with the rest
of those nuts. Don't cry
for help, all you need
is the guts — you could go
all the way.

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EMPIRE MAN

I came here at nineteen. I was smart
and I was mean and I never
gave a break to anyone. I worked
hard at my job. I made
contacts with the Mob and I cut
the competition to size.
Yes, I'm an Empire Man. I've got
railroads in my hand. I've got rivers
and I've got dams. I've got everything
I need. What else is there?
Once I swore in the end I'd have
Congressmen for friends
and it's true I even knew
the President. I bought low
and I sold high. I thought
big and that is why
I became an Empire Man.
So you creeps leave me alone in my mansion
made of stone — I'm a big boy
Just as big as they come. Ancient
buildings, miles of land — I've got
a white hawk on my hand.
Honey, why, tell me why should I
want you?

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HARD TIMES

Hard times, rock and roll is a killer.
You find now your parents
were right. They were afraid
for you. Now their fears have all
come true and it's Hard
Times in our town tonight. Hard
Times, don't you feel
sorry for daddy? His kind —
they deserve better than that.
There's something going on
around here and he knows
it's definitely quite queer. Yes
it's Hard Times in our town tonight.
I guess I'll do it by myself
'cause I don't see nobody
else. Hard Times, no one
but TV to talk to. You don't
but you know that you ought to do
a good deed today. In the long
run it will pay because
Hard Times are on their way.
I guess I'll do it
by myself 'cause I don't see
nobody else. Hard Times, madness
down at the disco, high heels,
rhythm, glitter and rouge — she said she
will but she won't; she said
she did but she don't — and it's Hard
Times on my mind. Hard Times, rock
and roll is a killer. You find now
your parents were right. They were afraid
for you. Now their fears
have all come true and it's Hard
Times in our town tonight.

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FAME IS A BALL AND CHAIN

Love slaves in a wedding march, chained
hand-to-hand, lend their voices
to the choir while hell's accepting
heaven's golden band. Pilgrims
on these avenues look for life
to begin, prisoners of their fantasies —
a silver thread, a spider's web to hang
them in. For fame is just
a ball and chain, yes it is, yes
it is a ball and chain.
I needed somebody to love me — not
just one, more like a multitude, so
I conclude that fame
is just a ball and chain — yes
it is, yes it is a ball
and chain.
Spotlight on a tender
smile — showcase the intimate skin, exploiting
those painted eyes then shake it
off and make it up again.

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VICTORY

Put your weapons away. I bring you
good news today. Snow is falling
on the frozen ranks who can't believe
what they hear — that a new
dawn is near. Put your money away —
your debt is already paid and your time
is yours again and you
are free to begin. Believe
me when I call it Victory
Victory Victory yes
it's Victory — what a friend
we have in thee, Victory.
And you won't be afraid when
the trumpet is played. Someone
is waiting by the homeward
gates, though the hour is
late. Don't hesitate to call it
Victory.

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UA LA777-G

Ladies of Song



Try Jesus

BIRTHRIGHT

STEREO-ST-70220

Ladies of Song

SIDE ONE	SIDE TWO
I'm Going to Work (Until the Day Is Done & Careless Soul)	(There Is) Power in the Blood
He's Always Near	I Need Him Always
Try Jesus	Such a Long Way
God Is Good	In the Garden
Ride Out the Storm	Oh, I Want to See Him

The Ladies of Song are:	
Margret Jenkins	Marva Simmons
Robbie Preston Williams	Rodena Preston
Arrangements:	Rodena Preston
Produced by:	Byron Spears, Jr.
Photography:	Alan Ross
Cover Design:	Brenda D. Beas
Vocal Assistance:	Vernon Ryan
Rhythm Assistance:	Ron Brown
Recording Engineer:	Doug Decker
Mixed by:	Art Stewart
Piano,	Rodena Preston
Organ,	Billy Preston
	(Courtesy of A&M Records)
Drums,	Washington Rucker
	Kenneth "Spider Web" Rice
Bass,	Ron Brown
Guitar,	David T. Walker
	(Courtesy of A&M Records)
Tamberine,	Stephanie Spruill

"The Ladies of Song are truly one of the most outstanding, thrilling, gospel singing groups of our time."
—Maurice "DeeDee" McGeehee

"It has been a pleasure to work with the Ladies of Song and especially a joy to work with my mother and sister."
—Billy Preston

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BIRTHRIGHT

0 1505-70220-1


ROCKOPHILES

SIDE A

Bumblebee
Leroy Fullylove
(Melapi Music BMI; All rights reserved)

Claudette
Roy Orbison
(Acuff-Rose Pub. BMI; All rights reserved)

SIDE B

As Long As You Don't Ask Me
Kenny White
(MVP Music; All rights reserved)

Doctor Nick
McGregor McGehee
(Cooleratar Songs; All rights reserved)

The Rockophiles are:
Lynne Carroll - Vocals, Guitar
Tom Hambridge - Drums, Vocals
McGregor McGehee - Vocals, Bass
Jim Scoppa - Guitar, Vocals

Thanks to:
Al Anderson
Jim Biggins
Jonathan Edwards
Bob Stanton
Kenny White

Arranged & Produced by
Kenny White

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Warner, Elektra & Atlantic Present CD-4 Channel Discrete Demonstration Quadradisc

5-



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Not For Sale

WHY QUADRAPHONIC? by Edward Tatnall Canby

"Four loudspeakers? New tape and record players—what next?" That is a common reaction to the first news of quadraphonic sound. After all, your present stereo system works well and sounds fine. Is quadraphonic just one more gimmick, like pedaling Cadillacs in pairs? Our answer, of course, is no.

In the early 1950's, the home music industry survived a similar changeover, doubling everything from mono to stereo. "What—two loudspeakers? And one makes all the sound I need! A double amplifier—how redundant can you get?" Remember? Yet today, a very high proportion of all home music is heard in stereo, there are few mono recordings left on the market, mostly historical reissues, and it is virtually impossible to buy a mainstream music system that is less than a transistor radio. Stereo has won our confidence. Now comes quadraphonic, and it is a logical development straight out of stereo itself.

Quadraphonic is not a rich man's toy, as you may suppose. Early installations have been expensive (as in early stereo), inevitably. But you should know right now that quadraphonic sound is best suited to home listening rooms. Your living room is where it blossoms most easily—and it is less, not more, choosy than present stereo when it comes to room variations. The four distributed channels produce a sound that is very nearly independent of the room itself, and thus you have a realism that can remove your four walls and take you straight into another sonic world.

That sounds like exaggeration. It is no more than the truth. One could cite a thousand facets of listening experience, according to the variety of material already available in this form. You will find everything from first-line pop to Persichetti and Puccini, from dragster races and (yes!) ping pong, or alternatively a four-way (doubles) tennis match, to unaccompanied Bach. And there is Bach, Beethoven, Mozart, Vivaldi. Every area has its own new values. And keep in mind that all quadraphonic discs are compatible. They play as standard stereo (or even mono) on all presently existing equipment.

We do not automatically appreciate each new kind of sound, such as quadraphonic, on first hearing. We must, to an extent, learn to listen to it. No fancy academic courses. We learn as we are entertained. Thus a dozen years ago, many people could not hear any difference between mono and stereo (like people who can't tell a Ford from a Chevrolet). Now, those very same people generally find stereo natural and "right," whereas an old-type mono recording seems to lack impact, with an un-natural, squeezed kind of effect—however excellent its content. There is a lot, missing, as our ears now rightly tell us.

Those of us who have already been listening to quadraphonic have come to feel the same way about stereo. For us, the lack of active sound from the sides and back of the room has a kind of passive, dragging effect, as though half our system had unaccountably died. Are we spoiled? Perhaps, but we have simply learned to "read" the more ample quadraphonic message, as you have learned to read stereo.

Take an illuminating analogy. The old single-channel mono sound is comparable to a single ceiling-mounted light in your living room. All the light comes from one source. With good placement, with the help of diffusion and reflection, you can light up your room quite successfully. Not, however, with much versatility. Much better, perhaps, to use two lights, perhaps two good lamps placed apart in the most active area of your room. That is more or less equivalent to stereo sound. Not more light—better, more controlled and versatile light. You can see more, do more; a fundamental improvement!

Part of your room, however—to continue the analogy—is still inactive, merely reflecting light from the actively-illuminated area. Via bright walls and a white ceiling, you may have a very well-lighted room. And yet—? Why not light up the whole space actively? More separate light sources, for maximum usefulness. Most of us have long since done exactly this with our living rooms. Now let us see what quadraphonic sound can do for living room sonics.

MONO

The old mono sound, recorded and reproduced via a single channel of information, was the only sound we knew during some eighty years of recorded history, from the original tinfoil cylinder phonograph of 1887 through the long-play disc of 1948 and the advanced sound of hi-fi magnetic tape in the 1950's. It was a long, fruitful development and the late mono sound of the 1950's still rates as superb hi-fi by any standard.

But the mono system has limits, not unlike those of the single electric light. Like a flat picture, mono has no dimensions, except that of near and far—there is no left, no right, all the sound comes from everywhere. We infer dimension, as we do in a picture that is flat, and that is good. By spreading out that single sound source, via living room reflection from walls, chairs, pianos, Venetian blinds, we can give our ears a sense of space—we can actually hear the sound of a concert hall. Imagination can do wonders, when the music itself is inspiring. We should never scorn the mono art, for it brought us a wealth of fine experience.

And yet, it did not give our two ears enough material to work on. By nature, our ears are designed to hear two messages at once, minutely different, and to derive (as with the two eyes) an extraordinary sense of depth from information from those specific differences. The random room reflections of mono helped satisfy this need, but the effects were, so to speak, purely accidental. We could do better than that.

STEREO

And so we came to stereo. Its two channels of simultaneous information did more than merely double the sound. For the first time, there were actual, recorded differences between two sounds, millions of differences of the sort that our ears could "decode" into actual dimension. And into a more realistic space.

First, we could locate specific points of direction. Not merely out of each speaker, right and left, but actually at an infinite number of points between the speakers, and out beyond them to each side. We could create an entire "curtain of sound," the spread of an actual orchestra, a jazz group, an opera stage, all the way across the front of our listening space. There was left and right, and all points between. (Early stereo demo discs stressed "A-B" sound out of the two speakers, the ping pong effect, but that was a misguided use of stereo subtlety, as we soon learned.)

Second and just as important, we could enhance the immediacy of space around our music, the feeling of an actual hall or room, out beyond the living room wall. That is because our perception of such spaces also depends on tiny two-eared differences, differences at each ear in the mass of ambient reflections that constitute the liveness or reverberation inside a hall. We decode these into the feeling of enclosed space. In mono, we "faked" the effect. Now we could actually project real tiny differences, via the two speakers, to provide a stronger, more accurate range of space clues. Hence the more realistic sense of being there, in another and much larger space, which stereo uniquely brings to our living room listening.

Not only more information, but new kinds of information, over and beyond mono. That is what the stereo system did for us.

QUADRAPHONIC

Quadraphonic is indeed an extension of stereo. But if it merely doubled the channels in the same configuration—i.e. four loudspeakers lined up across the front of your listening spot, we would have only a marginal advantage. Three-channel and later, four, eight and sixteen channel recordings have been common in the recording studios since the late 1950's, but they are mixed down to two for stereo home use. Spread out in a line, three or four channels do offer some improvement in stereo detail. Like a sharper picture.

But, there is an immense difference between that and our present quadraphonic sound, which is surround sound. It is no longer confined to one front wall, with only a passive mono-style reflection from the rear of your room. Now there is active sound from every direction. Four active walls, if you wish. We still hear stereo out of the same front two speakers. But we have added more stereo, not twice as much but six times as much. Four loudspeakers and active stereo interaction between all of them, the front speakers, the rear pair, the side speakers, and the two diagonals. Every speaker is a stereo pair with every other speaker, all simultaneously. An extraordinary enlargement of information.

But wait! Who wants all this surround sound? Isn't most music, and particularly classical music, entirely up front? Why add a symphony in the rear? Or on the sides?

The answer is that though actual "live" sound sources—the music—may be in front, as in a concert, a large part of such sound reaches us by reflection, bounced off spacious ceilings and distant walls, behind you as well as from every other direction. Reverberation, which gives us the sense of space, by its very nature, comes from every direction. Yet, remarkably, we still can hear the music itself where it belongs. The ears easily sort out the sonic complexities. Direct sounds, arriving first in a straight line, determine the basic direction in which you hear. The later (milliseconds later) reflections, from all around, determine the space you hear. Even the synthetic reverb of pop music works the same way.

Via quadraphonic's four surrounding loudspeakers we can now reproduce all these effects, to suit our needs. We can place a big space all around, in front and even far back in the rear. But we can also keep the music itself entirely up front.

We also can produce specific direct point sources, just as in stereo. But now they may extend 360 degrees, all the way around. And, again, not only at the four speaker locations but in between them. My freakish good luck, we have even found we can place sounds seemingly overhead, as though we were inside an inverted sonic bowl. We don't have to! We have a choice. But these new directional impacts are already being put to imaginative use.

Thus we have an immense new range of effects, over and beyond stereo, which are available to use—or not to use—as we wish. Good taste is the same in quadraphonic as elsewhere. We have an enormous choice, from very conservative to ultra-far-out. Some classical quadraphonic may do nothing more radical than extend the concert hall more realistically around and behind you, with the music precisely where it has always been. On the other hand, there are already classical quadraphonic recordings in which you will find yourself in the middle of the orchestra—brass to your right, perhaps, strings on the left, percussion to the rear and winds up front. The conductors don't enjoy it since they must spin like tops to face the musicians all around them. But the quadraphonic impact in the latter case is wholly new "translation" of concert music into the home listening environment and is both interesting and important. In non-classical music, directional effects are common-place and there is no strong "up front" tradition to inhibit experiment. Yes, the new medium is enormously flexible. Far beyond mono. Far beyond present stereo. What more?

Only that, as a sort of by-product, the quadraphonic system can do interesting things to standard stereo discs when they emerge through four speakers. The effects are random, not built in. But you will never have had them you had before, and often you will get more out of your plain stereo recordings, played in what we might call pseudo-quadraphonic. Very useful, while you are building up your library of true quadraphonic discs.

COST

Does quadraphonic sound cost double? Not necessarily.

As technological improvements come along, our channels cost less, and take up less space. Note that today's two-channel components are much smaller than their bulky mono equivalents of years back. New miniaturization, solid-state technology and the integrated circuit "chip" (a fingernail-size unit incorporating dozens, even hundreds of electronic elements) mean that even four channels are easier to produce, and in far less space, than the single channel of mono times.

The four loudspeakers would seem to be an irreducible factor. And a doubled space-eater! But even the loudspeaker bows to progress. The cost does not double, nor even the space requirements from mono to stereo nor from stereo to quadraphonic, because of the very potency of these more advanced systems. The stereo enhancement of effect, the further enhancement via quadraphonic, results in an apparent enhancement of sound quality, speaker for speaker. Your speakers are better instruments in stereo pairs than they were even before quadraphonic fours than in pairs. It is always thus when our senses find themselves newly gratified.

You may easily put this to advantage if you buy two more loudspeakers to match your present stereo pair, you will end up with much improved over-all sound, as you hear it. Alternatively, you may acquire less fancy and/or smaller speakers and find that in quadraphonic you have just as good sound as at present. Four smaller speakers can easily equal two bigger ones. (And in fact collectively, they produce deeper bass than any one of them could alone.)

We may expect the economics of quadraphonic sound will work further to reduce the unit cost as the new system finds its way into more and more homes and multiple space-saving speakers become common.

Before long, we think quadraphonic sound will simply be hi-fi sound, just as two-channel stereo has been in recent years and, before that, quality mono. Quadraphonic is the present and future state of the art—and that is what hi-fi has always been.

SIDE A

1. **e. Left Channel Separation Adjustment Tone**
   b. Right Channel Soperetion Adjustment Tone
   c. Channel Balencing Tone
   d. Channel Location Tones
   e. Cerrier Level Adjustment Tone
2. **ARETHA FRANKLIN: Rock Steady** 4:21
3. **BREAD: Mother Freedom** 2:55

4. **DDDBIE BRDS.: Derk-Eyed Cajun Women** 4:12
5. **STARDRIVE featuring Bob Meson: Rushes** 4:10

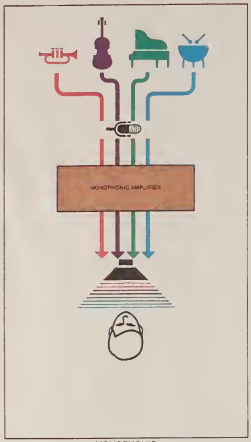
SIDE B

1. **CARLY SIMON: Embrece Me, You Child** 4:06
2. **SEALS & CRDFTS: Diamond Girl** 4:10
3. **ARLO GUTHRIE: Gypsy Devy** 3:43
4. **BETTE MIDLER: Do You Want To Dence?** 2:41
5. **SPINNERS: Could It Be I'm Felling In Love** 4:13

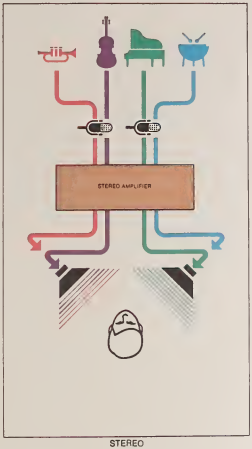
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Quadradisc

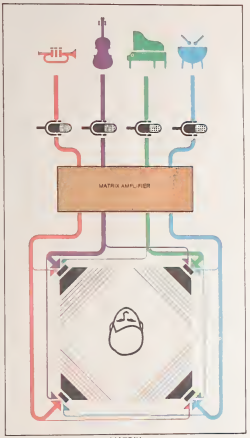
ABOUT THIS by Ivan Berger



MONOPHONIC



STEREO



MATRIX

This QUADRADISC is a stereo-compatible quadraphonic record. Play it on a normal stereo (or even monophonic) phonograph, and it will sound like a fine stereo (or mono) record. But play it through a four-channel system equipped with a CD-4 discrete disc demodulator and cartridge, and you'll hear it in full, breathtaking discrete quadraphonic sound.

What's quadraphonic sound? It's sound that uses four separate channels (instead of stereo's two channels, or mono's one) to bring you new heights of impact in recording. Where monophonic sound opened a window on the concert hall, and stereo knocked down a wall between the hall and your room, quadraphonic sound eliminates the walls entirely, placing you within—not just outside—the hall with the performer. Even better than that, your listening room *becomes the concert hall.*

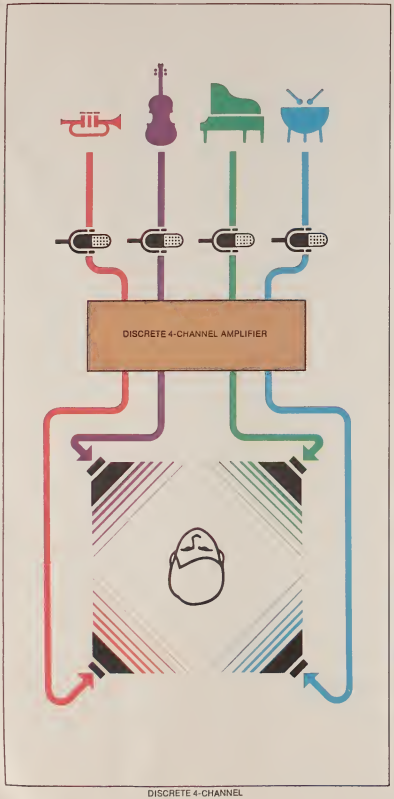
Or these four-channels can bring you new dimensions in musical fantasy, using the creative innovations of performers, composers, musical arrangers and recording engineers to give you musical experiences which no live concert hall could even begin to provide, immersing you in the very center of the music where the excitement and intensity are greatest.

Don't think that because you only have two ears, two speakers in a normal stereo set-up can give you a full natural sound. Our two ears have become used to hearing sounds in a complete circle, with us at the center. Quadraphonic recording and reproduction is the natural and organic way of listening to music.

Welcome to *true* four-channel sound—music the way it was meant to be heard! That's because QUADRADISCS carry the sum of the right and left front and back signals on the normal groove wall. Therefore, when you play this QUADRADISC record on a stereo phonograph, you will hear both the left front and left rear signals coming from your left stereo speaker and the right front and right rear signals coming through your right speaker.

But QUADRADISCS carry not only these two *combined signals*, but also two other signals that are never audible. These "carrier" signals control your CD-4 channel demodulator, telling it instant by instant just

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DISCRETE 4-CHANNEL

how to reconstruct the original four discrete signals so that each speaker of the four-channel system will produce *only* the signal it is supposed to reproduce.

That's important. Because, if each speaker is haunted by ghosts from other channels, the sound perspective becomes blurred, and you can't really capture all the spaciousness, all the sonic excitement and brilliant intensity the artists and engineers intended you to have. Other four-channel record systems (called "matrix" systems) have this ghost problem built-in, even when they are "assisted" by elaborate enhancing circuits designed to mask the problem.

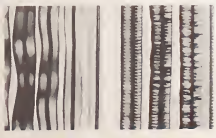
What equipment do you need to play the QUADRADISC? If you're only interested in playing it as a stereo disc, your present stereo system will do fine. You can play it as long and as often as any other record you own, and you'll never miss a note. Whenever you're ready to move up to true quadraphonic sound, all you'll need is a CD-4 demodulator and CD-4 cartridge with Shibata-type stylus, two extra speakers, and two more channels of amplification. If you prefer, however, you can preserve your current stereo system, putting it in another room of the house, and purchase a completely new, up-to-date four-channel amplifier or receiver and phonograph system with CD-4 demodulators and cartridges already built in.

Getting the most from CD-4 discrete records is a simple matter of giving these records the same care your stereo discs should be receiving already. This means cleaning your stylus (needle) and records carefully before each playing with the special brushes your record dealer sells, keeping a dust-cover on your turntable, and putting your records back in their protective inner sleeves and jackets when you're finished playing them. It is advisable to store all types of records in an upright position, away from sunlight and heat. Following these simple guidelines will make your entire record collection sound better and give you many years of listening enjoyment.

The technically curious and sophisticated music listener who desires more information can write to us for a detailed brochure entitled "Everything You Always Wanted to Know About the CD-4 Discrete Disc". Send your request to "Discrete Disc", 13th floor, 15 Columbus Circle, New York City 10023.



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GROOVES AND CROSS-SECTION OF CD-4 DISCRETE RECORD

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JOHN ABERCROMBIE: **TIMELESS** (ECM 1047)
with Jack De Johnette and Jan Hammer

PAUL MOTIAN: **TRIBUTE** (ECM 1048)

GARY BURTON QUINTET: **RING** (ECM 1051)
with Eberhard Weber

STEVE KUHN: **TRANCE** (ECM 1052)

"the most beautiful sound next to silence" ECM RECORDS



DAVE LIEBMAN: *DRUM ODE*
(ECM 1046)

Dave Liebman writes about his new ECM release *Drum Ode*:

My love affair with drummers started ten years ago with (Bob) Moses playing & playing—'Just the two of us.' And then all of those countless 'Loft Dances' with as many as four drummers and seven saxophonists at once. The drummer's spirit is what moves me most. Thanx to you all in the world.

Joining saxophonist Dave Liebman on his *Drum Ode* are a number of the most outstanding percussionists performing today—Moses, Jeff Williams, Collin Walcott, Barry Altschul, Badal Roy, among others. *Drum Ode*, however, is not simply a percussion record; it shows, in effect, the way essentially melodic instruments—the saxophone, guitar (John Abercrombie) and piano (Richie Beirach)—can function within a strongly percussive setting. The counterpoint is in evidence in compositions like 'Loft Dance,' 'Oasis' and a brilliant reworking of John Coltrane's 'Your Lady.'

Liebman, a 29-year-old New Yorker who has performed with Miles Davis, John McLaughlin, Elvin Jones and Ten-Wheel Drive, has had one other record, the highly-acclaimed *Lookout Farm*, released on ECM/Polydor.



JOHN ABERCROMBIE: *TIMELESS*
(ECM 1047)

Over the last few years, John Abercrombie has emerged as one of the most important young guitarists to arrive on the scene. Abercrombie has played a prominent role in recorded and live performances with Billy Cobham, Dave Liebman, Jeremy Steig and Jack De Johnette, among others, demonstrating a prodigious technique on both the electric and acoustic guitars.

With *Timeless*, Abercrombie makes his long-awaited debut as a leader, joined on this recording by two master musicians, drummer Jack De Johnette and keyboard player Jan Hammer. Abercrombie, who composed four of the works on *Timeless* (the other two were by Hammer), easily moves from the hard-rocking electric pieces (such as "Red and Orange") to quiet, sensitive duets for acoustic guitar and piano ("Love Song," "Remembering") to the evocative, swelling "Timeless."



PAUL MOTIAN: *TRIBUTE*
(ECM 1048)

Paul Motian has gained a reputation over the years as a musician's musician, the rare percussionist who is able to think in terms of melody and harmony as well as rhythm. *Tribute* is the first recording by Paul commercially released in the United States: quiet, yet intense; strong, but always sensitive, it features extraordinary performances in which the musicians are constantly listening and reacting to one another in a highly creative and unusual fashion.

Motian, who is generally known through his brilliant percussion work with Keith Jarrett and Bill Evans, is an outstanding composer as well; three of his compositions ("Victoria," "Tuesday Ends Saturday" and "Sod House") are performed on *Tribute*, as well as Charlie Haden's moving "Song for Che" and Ornette Coleman's striking "War Orphans."

Joining Motian on *Tribute* are Haden, guitarists Sam Brown and Paul Metzke and saxophonist Carlos Ward.



GARY BURTON: *RING*
(ECM 1051)

Gary Burton's latest ECM release, *Ring*, features the German bassist Eberhard Weber, an original and highly-unusual performer/composer, whose own ECM disc, *The Colours of Chloe* (ECM 1042), was released earlier this year by Polydor. Weber's presence on the date adds an entirely new dimension to Burton's sound, in part because of the bassist's ability to "bend" notes as well as add harmonic colors that otherwise might not be added.

Burton, Weber, bassist Steve Swallow, drummer Bob Moses, and guitarists Mike Goodrick and Pat Metheny perform six compositions, including three by long-time Burton colleague Mike Gibbs. Weber's talents as a composer are showcased in the tune "The Colours of Chloe," and works by Carla Bley (a ballad, "Silent Spring," which features some sensitive interplay between Burton and Weber) and Mike Goodrick ("Mevlevia") are also included on this recording.

Burton has previously performed on three other ECM/Polydor recordings: the best-selling and highly-acclaimed *Crystal Silence* (1024—with Chick Corea); *The New Quartet* (1030); and *Seven Songs for Quartet and Chamber Orchestra* (1040—composed and conducted by Mike Gibbs with members of the NDR-Symphony). Burton is currently finishing a new ECM project that will include an album of duets with Steve Swallow and Ralph Towner, to be released on Polydor later this year.



STEVE KUHN: *TRANCE*
(ECM 1052)

One of the most remarkable pianists of this or any other era, Steve Kuhn makes his debut on ECM Records with *Trance*, a set of eight original compositions in which he is joined by drummer Jack De Johnette, bassist Steve Swallow and percussionist Sue Evans.

Kuhn's pianistic abilities and instincts defy classification: an exponent of the Russian classical school of piano technique, Kuhn is one of the few contemporary artists who regards *tone* as one of the essential elements of piano playing. His music is at once spontaneous and well-developed; he has successfully merged both musical and pianistic instincts within one aural landscape.

Kuhn's name might not be familiar to American audiences, as he has performed for a good deal of the last decade in Europe. Before leaving for Europe, he performed in groups with John Coltrane and Kenny Dorham, since returning from Europe for good in 1971, he has led his own ensemble. He has made several albums for various labels over the years, and currently leads his own group, which includes Swallow, Evans and drummer Bruce Ditmans.

SIDE 1

RED AND ORANGE
(Jan Hammer, Country & Eastern Music, ASCAP 5:24)
From **JOHN ABERCROMBIE: *TIMELESS*** (ECM 1047)

TRANCE
(Steve Kuhn, Stelk Music, BMI 5:54)
From **STEVE KUHN: *TRANCE*** (ECM 1052)

***UNFINISHED SYMPATHY**
(Mike Gibbs, Grayfriar Music, BMI 3:03)
From **THE GARY BURTON QUINTET: *RING*** (ECM 1051)

VICTORIA
(Paul Motian, Yazgol Publishing, BMI 5:25)
From **PAUL MOTIAN: *TRIBUTE*** (ECM 1048)

SIDE 2

LOFT DANCE
(Dave Liebman, Lieb Stone Music, ASCAP 9:20)
From **DAVE LIEBMAN: *DRUM ODE*** (ECM 1046)

LOVE SONG
(John Abercrombie, Abjohn Music, BMI 4:35)
From **JOHN ABERCROMBIE: *TIMELESS*** (ECM 1047)

SOMETHING EVERYWHERE
(Steve Kuhn, Stelk Music, BMI 7:47)
From **STEVE KUHN: *TRANCE*** (ECM 1052)

Produced by Manfred Eicher/AN ECM PRODUCTION
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Album coordinator: Robert Hurwitz Special Thanks to: Niles Siegel, Bill Levy and Helen Pieniek

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ECM 1040 *Seven Songs for Quartet and Chamber Orchestra*, Gary Burton Quartet
ECM 1039 *Lookout Farm*, Dave Liebman
ECM 1030 *The New Quartet*, Gary Burton Quartet
ECM 1024 *Crystal Silence*, Gary Burton/Chick Corea
ECM 1020 *Piano Improvisations, Vol. 2*, Chick Corea
ECM 1017 *Facing You*, Keith Jarrett

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Z-BO & MAN



Z-BO-MAN is:
rhythm programming, guitar, "vocals": JAZBO T.
guest artist on bass guitar: WILLIE B.

side one
SHUT THE FUCK UP 3.27
side two
SHUT THE FUCK UP 5.00
HOUSE MIX



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4 trac engineering assistance by Giotto H.
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Ask Mrs. Onassis. He forecast her marriage. Ask Princess Grace of Monaco. He cast the first horoscope for her son and heir, Prince Albert of Monaco. Ask Queen Elizabeth. He has described what the future holds for Prince Andrew of England.

Ask hundreds of film stars, politicians and personalities from all walks of life. He has been consulted by so many the list reads like an International "Who's Who."

Above all, ask the thousands of people who watched the W.N.E.W. T.V.'s "Maurice Woodruff Predicts" show where he scored the highest premiere rating in the station's history. Week after week he invited ordinary men and women to sit down and ask him to predict what was going to happen to their personal lives, their relatives, loved ones, business prospects, show business chances and countless other intimate queries.

Maurice Woodruff, with his great gift of clairvoyance, in front of the penetrating T.V. camera advised, soothed and predicted for people of every colour and creed. His greatest joy was to welcome some of these grateful folk back to the studio weeks later and heard them confirm that he had been right. His forecasts true.

Maurice, inherited his "gift" from his mother, the late Vera Woodruff, the most celebrated Society Clairvoyant of the 20's and 30's. It was only after he left the British Army in 1947 that he began a fulltime career in the art of prediction.

Nowadays the name Maurice Woodruff is seen and heard around the globe. He has achieved worldwide fame. His predictions appear regularly in leading journals and newspapers. His many books keep the printers busy in several languages. His weekly mail is a permanent load for the British and American Postal Services. He is a regular guest on all the big international T.V. "Talk" shows. His stage performances in London are always packed. His rare nightclub appearances, a sell out.

But what about the private man? Very private. Happy to supervise the domestic details in his two English homes and New York apartment. Happy to cuddle his cat Patrick and gaze at a remarkable collection of glass and china swans. When he feels like giving a party for his friends —the invitations are priceless. "Astrology" the encyclopedia will inform you is the science of forecasting events on earth by observation of the fixed stars and the sun, moon and planets. It was the most significant art of the Greek civilization. Today it is applied to dream analysis, prenology, handwriting analysis, dice, palmistry and even tea leaf reading. Maurice Woodruff, the Clairvoyant is a master of astrological interpretations.

In this recording he predicts the general trends of luck and fate for your particular Zodiac Sign. He tells of the characteristics common to that sign. He indicates some of the general trends in store for you in the coming year. He names your luck bringers. He forecasts the tide of events month by month. After listening carefully to both sides of this album you will have a new sense of direction and foresight into your future because when Maurice Woodruff speaks you only go forward.

Rex Bern

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ALL MUSIC SWEET MAGNOLIA MUSIC
B.M.I.
COVER DESIGN L. ARDIGO
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ENGINEER P. ROSEN











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BARREL OF A GUN

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B2) BARREL OF A GUN - ONE INCH PUNCH MIX (V2)
B3) BARREL OF A GUN - UNDERWORLD SOFT MIX

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IMPORT
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SIDEWALK TALK • WHO FOUND WHO • JUST A MIRAGE
LITTLE TOO GOOD TO ME • THE MEXICAN
and many more!



Steven Dante



Adele Bertei





Elisa Fiorillo

Side one

The real thing
(West 26th street mix)
featuring Steven Dante

Coming back for more
(Part 1)
featuring Richard Darbyshire

Jingo
(La casa de juego mix)

Side two

Just a mirage
(12" remix)
featuring Adele Bertei

Little too good to me
(Long hot summer mix)
featuring Elisa Fiorillo

Who found who
(U.S. club mix)
featuring Elisa Fiorillo

Side three

Was dog a doughnut
(Frontline mix)

Mirage
(Dancers dream)
lead vocal: India**

Sidewalk talk
(Extended dance mix)
lead vocal: Catherine Buchanan

Side four

Anyway you like it
(Funhouse mix)

The mexican
(Extended dance mix)
lead vocal: Jenny Haan

The real thing
(El barrio remix)
featuring Steven Dante

All tracks produced by Jellybean for Jellybean Productions, Inc.

Executive producers: Jeff Aldrich and Ken Grunbaum

**India appears courtesy of Jellybean Productions, Inc.

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Richard Darbyshire

Chrysalis

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DECONTROL

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HERE'S YOUR COPY OF THE "BORN TO BE WILD" EP.

ANY QUESTIONS, COMMENT, CRITICISMS WOULD BE APPRECIATED —

AT ANY RATE, PLAY IT LOUD.

THANKS,

RICHARD BIRCH

923-6011

(ADDRESS ON FRONT)

OBITUARIES

Ed Gein, 77, Model for Killer in 'Psycho'

By Fred Bruning

On Nov. 16, 1957, a deputy in rural Wisconsin drove to Ed Gein's farm to inquire about the disappearance of a local woman. The deputy didn't find Gein but he located the woman — hung by her feet, decapitated and, the officer recalled later, "dressed out like a deer."

Other discoveries followed and Gein, known to residents as a harmless fellow who worked as a handyman and often took jobs babysitting, was arrested and ultimately admitted murdering two women. He said both victims resembled his mother.

The case became the basis for a novel by Robert Bloch, who also lived in central Wisconsin, and the book inspired a movie that perhaps more than any other has come to represent the essence of cinematic horror.

But even Alfred Hitchcock's 1960 thriller, "Psycho," did not signal the full range of madness and mayhem associated with the quiet country fellow who died yesterday of respiratory disease, at 77, in a Wisconsin mental institution.

In addition to the murder of Bernice Worden, a 58-year-old hardware store proprietor from Plainfield, Wis., whose body was found by the deputy, Gein told police he had murdered — and butchered — Mary Hogan, 54, three years earlier.

Authorities said Gein's ramshackle, nine-room home was a museum of horrors. They found skulls, shrunken heads and furniture built with human remains.



UPI Photo

Ed Gein in 1957

Gein had used hair to make clothing and bracelets, skin to fashion lampshades and death masks. Human limbs were scattered about. On Gein's kitchen range, investigators found a pot in which a human heart had been placed.

For several years, Gein told police, he had looted graves of recently deceased women who, like his mother, had died in middle age. Experts indicated the loss had affected him profoundly, a theory that came as no surprise to investigators.

Police found that Gein had nailed boards across the door to the bedroom used by his mother before her death in 1945. When officials entered, they found the room as it was before she died.

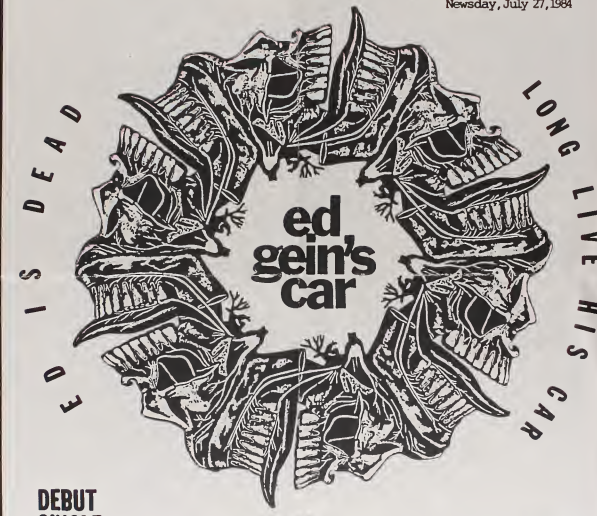
After the investigation, Gein was admitted to a hospital for observation and, in 1968, authorities declared him incompetent to stand trial. Ten years later, however, the case was heard but Gein, diagnosed a chronic schizophrenic, was acquitted by reason of mental disease.

In 1974, after being assigned to a number of institutions, Gein asked for a sanity hearing, but his bid for freedom failed. Four years later, he was sent to the Mendota Mental Institute in Madison.

Joe Sclavenic, spokesman for the Wisconsin Department of Health and Social Services, said Gein caused no difficulties during his 27 years of detention. He was quiet and industrious, Sclavenic said, and worked, at various times, as a gardener, carpenter, mason and hospital attendant. "It was out of character for him to be violent," he said.

The spokesman said Gein seemed to have no relatives. He said a court-appointed executor was managing funeral arrangements.

Newsday, July 27, 1984



DEBUT SINGLE:

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too old to die young

WAIT 'TIL YOUR FATHER GETS HOME

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FREE BEING
129 2nd Ave.

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C/O 319-3RD ST
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BKLYN NY. 11215

TERMINAL!
P.O. BOX 265
PHILA, PA. 19103

I ACTUALLY DON'T KNOW WHO TO ADDRESS THIS LETTER TO BUT, HERE'S OUR RECORD, HOPEFULLY, YOU'LL REVIEW IT. IT WAS RELEASED THIS SUMMER, SHORTLY BEFORE THE REAL ED GEIN DIED. WE'VE HAD SOME LUCK W/ THE LOCAL AIRPLAY AND HAVE BEEN PICKED UP FOR DISTRIBUTION BY IMPORTANT RECORDS. IF YOU NEED ANY MORE INFORMATION, DROP US A NOTE OR CALL (NUMBERS BELOW)

THANKS

FRED

FRED ARGENZIANO

FRED (718) 435-7734
SCOT (718) 965-3355

I MIEI OCCHI

I miei occhi vedono
tutto ciò che tu non puoi vedere
i miei occhi vedono!
Le mie orecchie sentono
tutto ciò che tu non puoi sentire
i miei occhi vedono!

LO SGUARDO DEI MORTI

Ogni volta che respiri
un altro uomo viene ucciso
senti le sue grida nel cervello?
E il suo sangue per le strade?
Non senti lo sguardo dei morti?
Su di te, su di te!
Chi ridarà il padre a un orfano?
Chi lo farà rivivere?

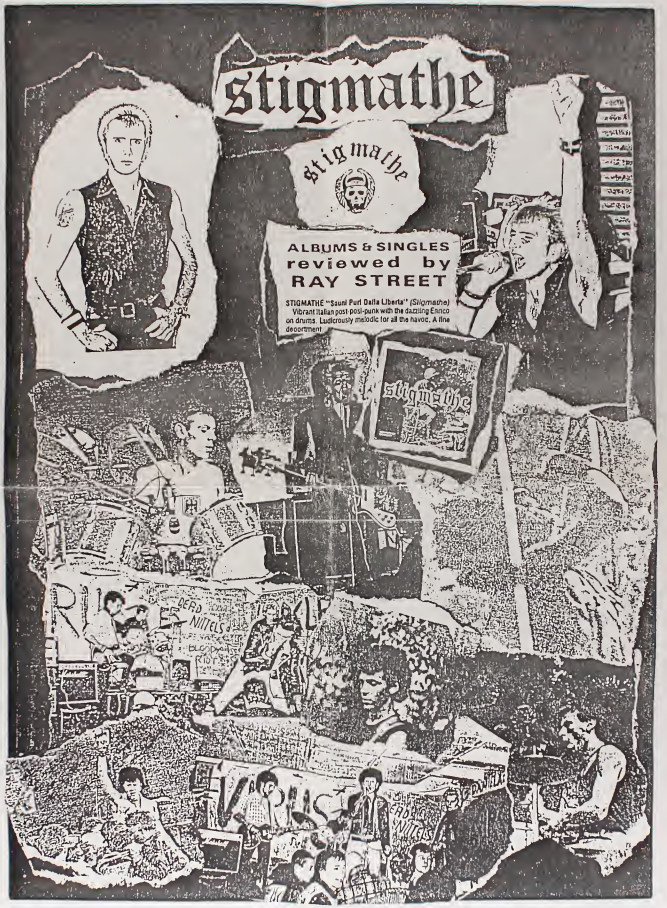
VOLANDO STANOTTE

Ombre lontane
sentire il respiro vivo di te
luci soffuse e nebbia negli occhi
qualcuno che corre
volando stanotte
la vita che è un ombra
e nulla è ciò che ci sembra
sognare e svegliarci
la differenza è qua
Volando stanotte
Neri ragazzi che chiamano me
rispondo Giamaica e piangono ancora
stazione infernale di Roma
vivendo stanotte
volando stanotte.
E terra per tutti, senza dover morire per nulla
è troppo bello, ma si può urlare
sì si può urlare.
Volando stanotte.

Meccano Records c/o
Giulio Tedeschi
Casella Postale 315
10100 Torino

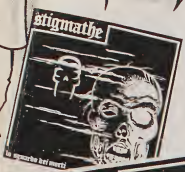
Grazie a: Marco (Straight Edge), Virus, Paolo (Stato di Polizia),
ALBERTO (Arresto Cardiaco), PAOLO RONFINI, GIOVANNI BRUNETTO
[illegible] Bardel, Giuseppe (Raw Power) Schiavo Roberto (C.D.H.C.)
Danilo (P.S.A.), Cani, Stefano (Mascello), Ulcera, Laura,
Giulio Tedeschi, Gio[illegible], Sid (C.C.M.)
Massimo (A.O.A.), Stiv (T.V.O.H.), Steno (Nabat).
Abbiamo il piacere di non ringraziare quelle teste di cazzo che non
ci hanno mandato i soldi dei dischi.

Per contatti: ENRICO SIROTTI
Via Gorizia, nº 89
41100 MODENA
tel: 059/ 304648


stigmathe
stigmathe
ALBUMS & SINGLES
reviewed by
RAY STREET
STIGMATHE "Suoni Per Dalla Liberta" (Stigmathe)
Vibrant Italian post-post-punk with the dazzling Enico on drums. Ludicrously melodic for all the havoc. A fine deportment
stigmathe
DEAD NITTALS
DEAD NITTALS

stigmathe & records

Meccano Records 1985







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Grazie per averci aiutato e per averci ascoltato
Tutto questo e' per voi.

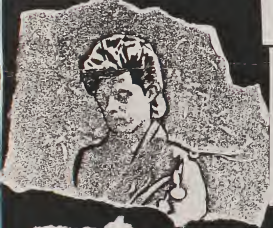
stigmathe

stigmathe



WE ARE 'STIGMATHE', AN ITALIAN HARDCORE BAND.
We live in Modena. A quiet city of North Italy. We started as group in the September 1983 from there we had gigs all over Italy particolary in the North

In Genuary 84 we put out an autoproduced EP called "Here sound of Freedom". We sold it puite well in Italy, Germany, USA. You can ask for our material to Rought Trade or Virgin Mediastore of London, too.
We make fast and power fully hardcore music with sowing going from metal influences reggae.
Each of us has influence on music we make so something very complex is put out as result.
Texts are written by Fabry, they are about city's troubles, yours and ours, against war, we don't accept it as normal routine for destroying people and as idiot symbol of power, about oppression over all of us and things who appen us.
People coming to our gig don't come to see hand for uniform or difference.
We don't mind about kind of people seeing us, skins, punks, others, we don't judge people for his skin-colour or wearing but for ideas.
Lot of people think to be an herde or a bastard depends on skin-colour.
We don't accept this!
Reggae to reflect, hard-core to act.
Here in Modena there are other bands, Menti Alternative and positive charge. thousands bands all over Italy but our situation is very difficult for Police





Fabri vöcals & guitar

Enrico drums

Lüca bass

POWER LOGIE.

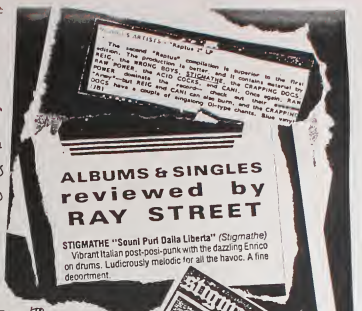
IN FEW DAYS IT'll PUT OUT A NEW E.P. called "LO SGUARDO DEI MORTI" (DEADS GLANCE) that FOR OUR LABEL. IT TOLK ABOUT PEOPLE KILLED FROM WAR ASKING US WHAT ARE WE DOING AND GLANCING US. THE SECOND SONG IS CALLED "I MIEI OCCHI VEDRANNO" (MY EYES LOOK AT) TO SAY YOU TO USE EYES TO SEE EVERYTHING INHAPPENING AROUND YOU, DON'T IGNARE IT. WHO DOESN'T LOOK AT WILL DO ERRORS AGAIN.

THE OTHER SIDE IS AN LONG REGGAE PIECE called "VOLANDO STANOTTE" (FLYING TONIGHT) IS ABOUT BLACK-SKIN PEOPLE WHO COME IN ITALY TO WORK UNDERGROUND IN VERY BAD CONDITIONS THEY'RE THINKING ALWAYS TO HIS COUNTRY WHO CAN'T GO ANYMORE.

WE DISTRIBUTE RECORDS AND FANZINE OURSELF OR BY OTHERS PUNK-KIDS ALL OVER ITALY WOULD BE A BIG THING YOU COULD WRITE SOME THING ABOUT US IF YOU WANT RECORDS, T-SHIRTS, FANZINES, PHOTO, INFO OR OTHERS WRITE TO: STIGMATHE C/O FABRI BUCCIARELLI VIA A. MAGNACHI N° 45 CAP 41100 FRETO / MODENA ITALY.

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BYE! CIAO!







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records
LEAD NITRATE
SIGMATHE
hardcore

ITALIA BRUCIA (ITALY'S BURNING)
Hey boys come here
try to listen
these always equal day
try to get them off
there's on me air an old
new Revolution smell
guns on the hands of who's living
again
you work on the morning and smoke in the B.48
till the evening
Flags on the skin that are no more usefull
dead Kids for nothing
saying no words
Career promises refused
by a shoot
Hey! Here something is
not just old stories
that are no more usefull
Italy's burning
your hearth is Teared with
bloody promises and illusions
soaked radio which bombard
with shit sound
But the worst on the people -
had given the victory
and fucking people with an uniform
and bourgeois It's an
old story!
laughing from holes
deserted children of nobody
in the condemnated Italy -

But someone's shooting from by the
homes burned but
resolution flames from boys
residing
Hey! Here something is
not just old stories
that are no more usefull
Italy's burning!

"Corri e Sopravvivi"
(Run and Survive)

The time running,
the clocks breath
behind you, behind you
ashmouls in the cities
and cops robot by injustice
Run, Run, Run and Survive
Among the rubbles of your home
you ask just for why
The end is becoming crisisly
the beginning
but we are living, but you are living!
Run, Run, Run and Survive

Soon, pure, total liberty!
I more sound for Stigmathe
It bombing children
with ask for mercy
your self respect
that's your rule
and it is advocacy
among us
and bastards with sacrifices
on flags and religions
Now sound's free freedom
If you looked for freedom
if you looked for revenge
Here we are sounds of cakes
of with community
Persia the hell dead
who tell you the only
on is scheme saying
that was made white shroud"
More sound for freedom

Fronte di resti
(No Front of Heroes)
You are told to not to do
every thing cross your mind
war every where around us
Front of heroes on a
Front of heroes over us /
Front of heroes over us
a Front of heroes over us
My life has no cause
where freedom is if bombs
are dropped over innocents
It's a Front of heroes over us /
A Front of heroes over us /
My brain is played by them
they think I'm pawning to the Front
But in case it's just began / go on /
Front of heroes over us /
I'm just an animale
A mean armed beast
left slambers
but on you I use to go
on the Front of heroes
It's a Front of heroes / over us /
Front of heroes / over you!

THE INVADERS



If the Bowery Boys had started a rock 'n' roll band. . . The Invaders. Godli

The Sound

Gut-punch rock and roll. They've all been in high school dance bands, and those roots are still showing. An Invaders gig is a perfect excuse to dance up a storm, get pissed, fall on the floor and act like an idiot. It is *not* an occasion for serene contemplation of musical subtleties. Their songs are hard-driving dance numbers, often propelled by John's wailing sax. There's nothing innovative about Invaders' music, except for the fact that traditionalist rock and roll, done with a bit of flair and a sense of humor, is becoming a rare commodity.

The band's biggest musical problem is its tendency to play too fast, forcing the beat into triple or quadruple time. It's a technique that's worked well for, say the Ramones, whose basic riffs are so simple that they can be taken at any pace and still carry an audience along. But the Invaders material is '50s-derived, busier and more complicated (especially with the prominent saxophone leads), sometimes too cramped when cranked out at that breakneck pace.

"No Love Lost", one of their best songs, is taken at just the right pace to let the ear-grabbing "ooh ooh ooh"s in the chorus take effect. Performances vary. I've seen them at a more relaxed night (a CBGB recording session), playing at a moderate tempo suitable for listening and allowing Johnny Ion to really *play* sax instead of just gasp for breath; and I've seen them on an overly-hyper night (at the Rocker Room) when they wanted to make sure everyone in the room went instantly frantic. And their covers of such frat-party staples as "Twist and Shout" and "Let's Twist Again" are more fun than the Dickies doing "Eve Of Destruction"

"We're getting more into a classic sound, a '50s-type sound," Gregor explains. "Turning the guitars down, bring the sax up."

"It's a '70s sound," John puts in. "We're working on that old sound and bringing it up to date."

The Invaders' style of music is not trendy or fashionable. They've never had a write-up in this very *au courant* music paper before, and it has bothered them just slightly. "It's nice to be noticed. We're out there playing lots of gigs and putting out and doing it in the right spirit. We *are* New York rockers."

They have recorded a single, "Fast Girls" b/w "With the T.V. On." They produced themselves and will release it themselves on their own No Label Records.

CASTING CALL

107 West 17th Street, New York, N.Y. 10011

ON THE COVER



The Invaders look tough . They could pass for the neighborhood switchblade squad or a punk rock quartet ready to put on whiteface. But they're not. In person, they are friendly and disarming, especially for a band spawned in the basement of a clothing store known as Revenge. In its previous life, the store was the Five Spot, a jazz club. The Invaders and other groups congregated to play on its stage, which had somehow survived the transition. "We weren't going to let that stage die," recalls Gregor Laragne, the chief Invader.

Gregor and his fellow Invaders Peter Collins, Justin Trouble and Finn Hunt emerged from the basement of Revenge to play at NYU, and now perform regularly at such prestigious rock clubs as Max's Kansas City, CBGB's and Gildersleeves. Not bad for a group that has been in existence only two months.

Onstage at Max's, where audience response grows more frenzied each time they appear, the Invaders perform both rock standards and original material. Their songs are driving, upbeat, energy music. Their act is spontaneous, unlike the contrived theatrics of punk. They approach the visual aspect of their show by simply "letting things happen." It's fine with the Invaders if impassioned girls want to join them onstage to dance. "We want the audience to feel a part of our show, to get up and dance, not brawl." According to Gregor, the recent outbreaks of violence at punk rock concerts were inevitable. "New York audiences are so cool, such a challenge to the performer, that violence became the only way they could express their appreciation."

Gregor knows whereof he speaks, for the Invaders are a trueblue New York band ("here it's real"). If travelling is in their future, it's because visions of touring and recording contracts are starting to take a definite shape. — ESTHER SUMMERSON

CASTING CALL is a weekly theatrical NEWSPAPER

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CONTENTS

THE INVADERS.....
ON THE COVER.....
HOTLINE.....
BROADWAY.....
EQUITY OFF-BROADWAY.....
NON-EQUITY OFF-AND OFF-OFF-BROADW
OUT OF TOWN.....
SAG FILMS.....
NON-UNION FILMS.....
MODEL CASTING.....
AFTRA-SAG TELEVISION.....
COMEDY COLUMN.....
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MUSIC CASTING.....
REVIEWS.....
SPOTLIGHT.....

THERE IS NO CHAR
FORMATION in CA
CASTING CALL, 107 W
10011 by the DEADL
noon. In the interest of
notices via telephone.

DISCLAIMER: It is
news in this paper a
reliability; we do not en
If you are confronted
drop us a note inform
protect our readers in t

Steve —

Here's last single — "Melville + Sir Flea":

"Greenland" + "Tiger Balm Garden" are recorded, but not yet in mixed version.

Next Home and Garden Single (if "Lighthouse" + "Birdbath" should be out) on Hero + Jackson Records from Cleveland.

Looking at new guitarist member. Doug Gillard — from "Death of Samantha" (Homestead Records).

UBu just got out of the Studio w/ Stephen Hague — producer of "Pet Shop Boys", "Erasure" and Malcom McLaren. — Sounds real good.

My address: 2027 W-57
Cleveland Ohio 44102

Thanks, — Scott Krauss


D.C.



dribe



INVADERS



fast girl !

THANKS TO: Fran, John, Larry, Brad.

℗1979 NO LABEL RECORDS (U.S.A.)

INVADERS



with the t.v. on

THANKS TO: Fran, John, Larry, Brad.

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HOME AND GARDEN



MELVILLE

B/W

SIR FLEA

Melville

It's all so easy, easy to read, unrolling an endless sheet of paper, mapped out chapter by chapter, unrolling like a scroll. Contained between the covers, the unaccountable being that's in him, a silent message from the sinister, dreaming that he keeps himself awake.

For the joy of making no effort whatsoever, for whatever the mind finds within itself, desperately cheerfull in letters and stories from the newspaper. He made up stories of imaginary boats, drifting in unknown waters, painted an appropriate nautical blue. There must be something wrong with you.

As the man in the middle his magnet responds, charging with radiant energies, swelling and heaving ambivalence, the fluxing of currents and tides. Playing an immense improvisation and falling into sickness and madness and death, ideas become islands he reads in the waves. O I remember those delightful days.

He does not want to return to the hard rock at the root of creation, the hazy shore of the holy oblivion, from another voyager's account of coral reefs and coconut, of tatooed chiefs and cannibals, of sand and sea water and dancing girls and technicolor palm trees. He does not want to return to the maddening knots of kinship, where feelings will sink in the swirling sea scum, with the strange shapes of what we have become. 'There is no place but the universe. There is no limit but the limitless. There is no bottom but the bottomless.'

Sir Flea

The moon is rocking like a cradle.
The wind is mine from here to beyond the sea.
This place has the dimensions of heresy.

The doors are locked most of the time.

If the windows are open, the child is mine.
I never wanted silver and gold;
But someone to love me before I grow old.

I am a knight and I can't write letters.
I don't like beggars and unwed mothers.
I will be granted the rights of first nights.

Come here and sit next to me.
Wisdom as such is bound and treasured.
There is no such thing as innocent pleasure.

Home & Garden is:

Jim Jones - guitar, synthesizer
R. Scott Krauss - drum kit
J. Morrison - lyrics, jib
Michele Temple - bass guitar
Robert Wheeler - EML, Ensoniq Mirage

Home & Garden would like to thank:

Marge and Theo Temple
Kenny Shurtluff
Bruce Seifert
Angel Mendoza
Randy Meggitt
Bob Ferrell

Marketed by After Hours Records, 14821 Lakeshore Blvd., Cleveland, OH 44110

RATS OF UNUSUAL SIZE



ELEPHANT MAN



BABY USED TO LOVE ME, USED TO HOLD ME TIGHT
TELL ME WHAT'S THE REASON SHE SCREAMS AT
ME EACH NITE ...

BABY DRIVES ME CRAZY, SHE NEVER MAKES
NO SENSE, SHE NEVER LETS ME SLEEP
AT NITE, WHY IS SHE SO TENSE ...

I BOUGHT HER FLOWERS AND CANDY,
YOU KNOW I REALLY TRIED, BUT IF
SHE CAN'T FORGET THE THINGS I DONE,
THERE'S ONLY ONE REASON WHY...



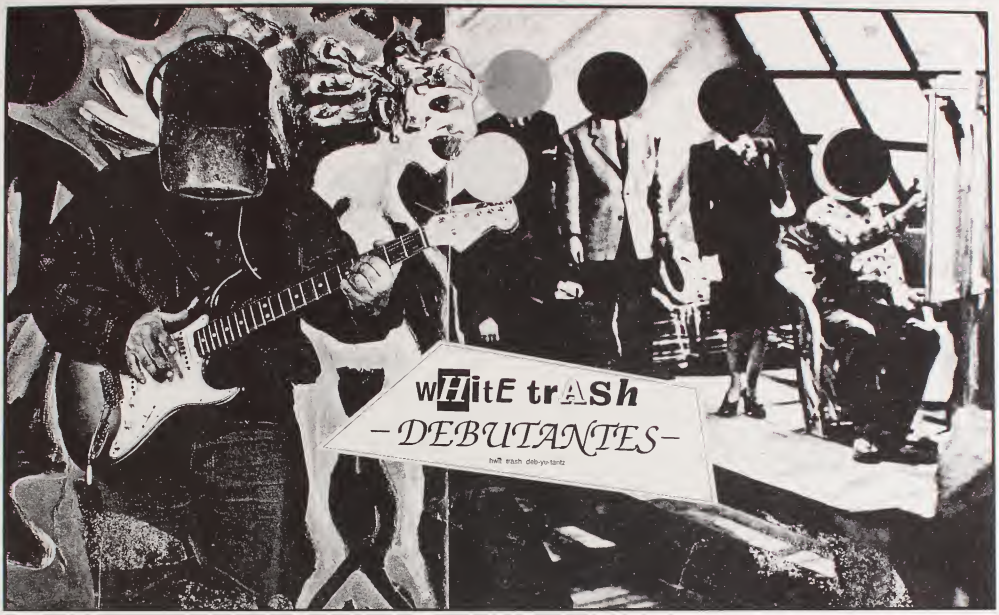
IT'S A CANDY, IT'S A GUM
RAZZLES / RAZZLES.
IT'S A CANDY; IT'S A GUM
RAZZLES/RAZZLES.

REALLY DON'T WANT TO CONFUSE
ANYONE, TRYIN TO DECIDE IF
IT'S A CANDY OR A GUM.

COMES IN PURPLE GREEN ORANGE
RED, THE ONLY THING THAT'S
GOOD FOR MY HEAD ...




WHITE TRASH
DEBUTANTES
SAN FRANCISCO



Side 1 **BILL DAKOTA**

Side A **BAD IN BED**

Recorded at Lowdown Studios Engineered by Greg Freeman Produced by Billy Gould

The **WHITE TRASH DEBUTANTES** are;

Ginger Coyote - vocals **Lula Perla** - vocals **Lesley Michelle** - vocals
Dynamite - drums **Edgar San Gaberial** - bass **Digital Dave** - rhythm guitar **Robe Williams** - lead guitar
Also on the tracks; **John Surrell** - drums **Emillio Crixell** - bass

Photography by Brian Conway. Layout & Design by Lula Perla, Ginger Coyote, Brian Labrie and Kevin Wortis.

Alternative Tentacles Records, P.O. Box 424756, San Francisco, Calif. 94142 Virus 107
Send 50¢ for complete mailorder catalog. Union printed by Inkworks in Berekely, California, on recycled paper

FUN NO FUN



I Wanna Be Your Problem

Sinvitation











FUN NO FUN

is:

E. V. McCaffrey: Guitars, Vocals
John Reno: Guitars, Vocals
Steve Wishnia: Bass, Vocals
Nicky D'Amico: Drums

Background Vocals: Bernard McDermott, Leslie Levinson

Side A: I Wanna Be Your Problem (3:27) (Andy Towns/Fun No Fun)

Side B: Sinvitation (2:31) (Fun No Fun)

Produced by Fun No Fun and Jim Fourniadis

Engineered by Jim Fourniadis

Recorded at Toxic Shock Studios, NYC, February '91

Photos: Bernard McDermott

Sleeve: Nicky D'Amico

Special Thanks: Breck Warne, Isabell Casamassima, Mark Rentzer

R.I.P. John Genzale

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Record Jacket Design by George Prisco












DIGITAL
SEX

DIGITAL SEX:

DERECK HIGGINS
Bass, Keyboards

STEVE SHEEHAN
Vocals

JOHN TINGLE
Guitar

GREG TSICHLIS
Drums, Wind Chimes

DEAN DOBMEIER
Live Sound Engineer

Side A

DERVISH DANCE

Higgins, Sheehan, Tsichlis, Tingle

Side B

HOW MANY MORE TIMES

Tsichlis, Sheehan

Recorded August 1983 by Tom Ware
at Rainbow Recording Studios, Omaha, Nebraska

Produced by DIGITAL SEX and Tom Ware

Thanks to: Steve Borin, Frank Zaccone, Tom Ware for use of the Simmons' Drums, Dean Dobmeier, Nils Erickson at Rainbow, Kevin O'Connell at PR and all our friends.

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45 RPM
STEREO

Post-Ambient Motion
Screen Graphics Ltd.

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Omaha, Ne 68111

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Merry Sexmas

AN ARMAGEDDON RECORD AS 008



ROBYN HITCHCOCK

THE MAN WHO INVENTED HIMSELF

b/w DANCING ON GOD'S THUMB

Cover drawing by Robyn Hitchcock, colours by Annie Horwood, photo by Rosalind Kunath

Distributed by Stage One


"SUICIDE NOTES"

LITTLE GENTLEMEN - "SUICIDE NOTES"

Rob DiJoseph - Bass
Paul Evalds - Vocals
Thomas Michael Iannelli - Guitar
Wayne "Roof-Rabbit" Paupst - Drums

Executive Production-R R Inc.

Produced By Paul Evalds and Rockin' Richie

Sleeve Design, photo and layout-Captain Combat/Action Man Prod.

Special Thanx to our road manager and crew- Lewis "Action Man" Hipkins, the Big Bigoshif, and Pat, to Richie, Bobby, Bill Reim, Sic Kidz, Frank D, Mom and Dad, our fellow Ardmore Bands-Informed Sources, Y-Di, and Final Conflict, and to all the Ardmore Punks for helping us through the past year. And to Mr. Heineken, because you're not straight edge.

©℗BTCP Records 1983

BTCP-6407 Wayne Ave, Phila, PA, 19119

Dedicated to the memory of "D.C."

For more info. about L.G., write to-
AAT - P.O. Box 724, Bala Cynwyd, PA, 19004

BCTP 38

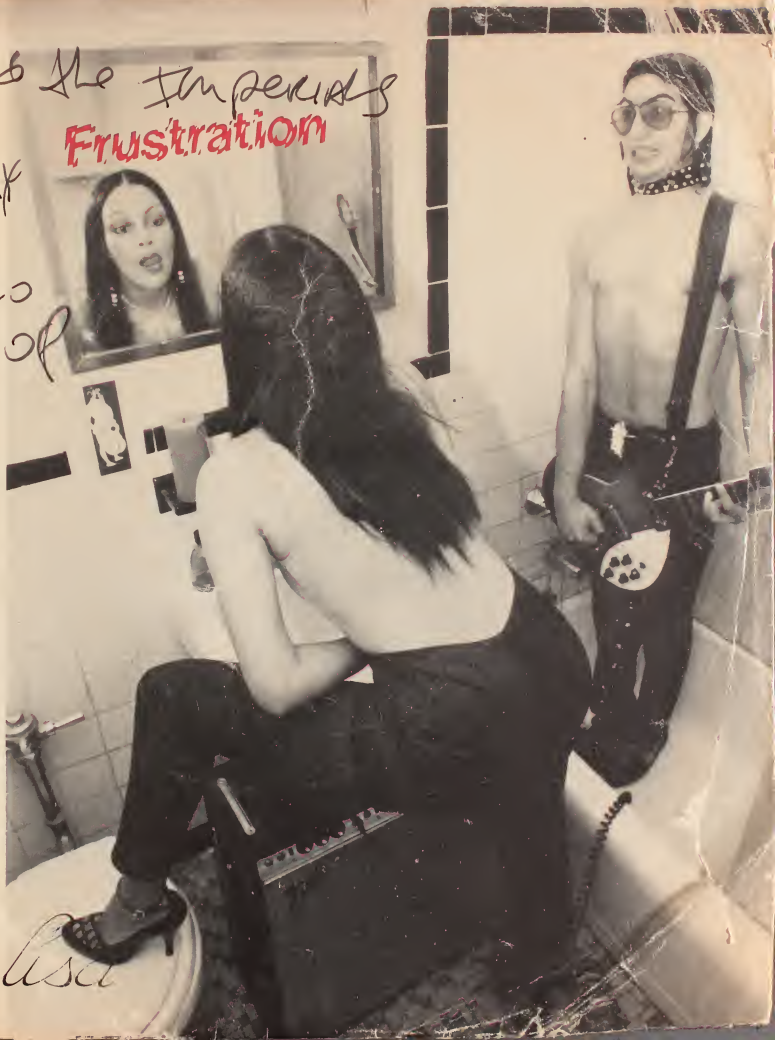
Little Anthony & The Imperials

Frustration

Sammy

Sammy Ko-Ko Pop

LUCY



Amalsa

TOMORROW'S STARS



LUCY

Amalisa

U.S.MILLIE

Sittin on the beach with your ping pong peach
Ya pick your nose and ya wiggle your toes and
Ya suck on your thumb like a doggy dumb dumb
Ya scratch on your head-y hey teddy get ready
Hey teddy get ready for a
Ticky-tack shack with a kitty kat black
In a little bitty city
Hey billy bitty gunna get some titty

That's Go Go Billy and U.S.Millie
Howard Johnson Puerto Rico
Texaco Co. Jews for Jesus
Ms. Magazine Danon Yogurt
Scientology East Germany
That's Go Go Billy and U.S.Millie

YOU GOT ME

FRAGILITY

TEMPORALITY

GOT A HOLDA ME

GOT A KNIFE ON ME

I'M REALLY SCARED WHEN I KILL IN MY DREAMS

KILL IN MY DREAMS

KILL IN MY DREAMS

YOU GOT ME


HIDDEN COMBO
REVIEW COPY

White Boxes for Open Reel
Cassette boxes
~~Cassette~~ Splicer
open Reels

Vintage lights.
Wash.
~~Call Sheehy~~ Gary Lewis
Call Reggae
Call Soundmakers - 456-0
Westville N.J.

F-W
Lacquers

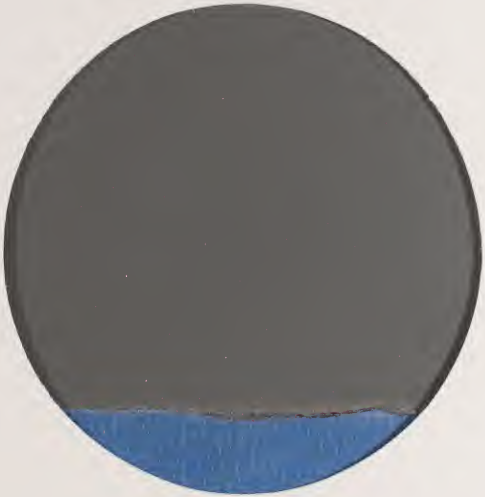
Vacuum
Paper Towels

(P) + (C)

Photo Redux

3rd. St. - Wall of Voodoo

c/o Phantom Plaything Recording
338 South St.
Phila Pa. 19147



Release Date: March 20
(with nice big sleeve and small centerhole)

DR 6

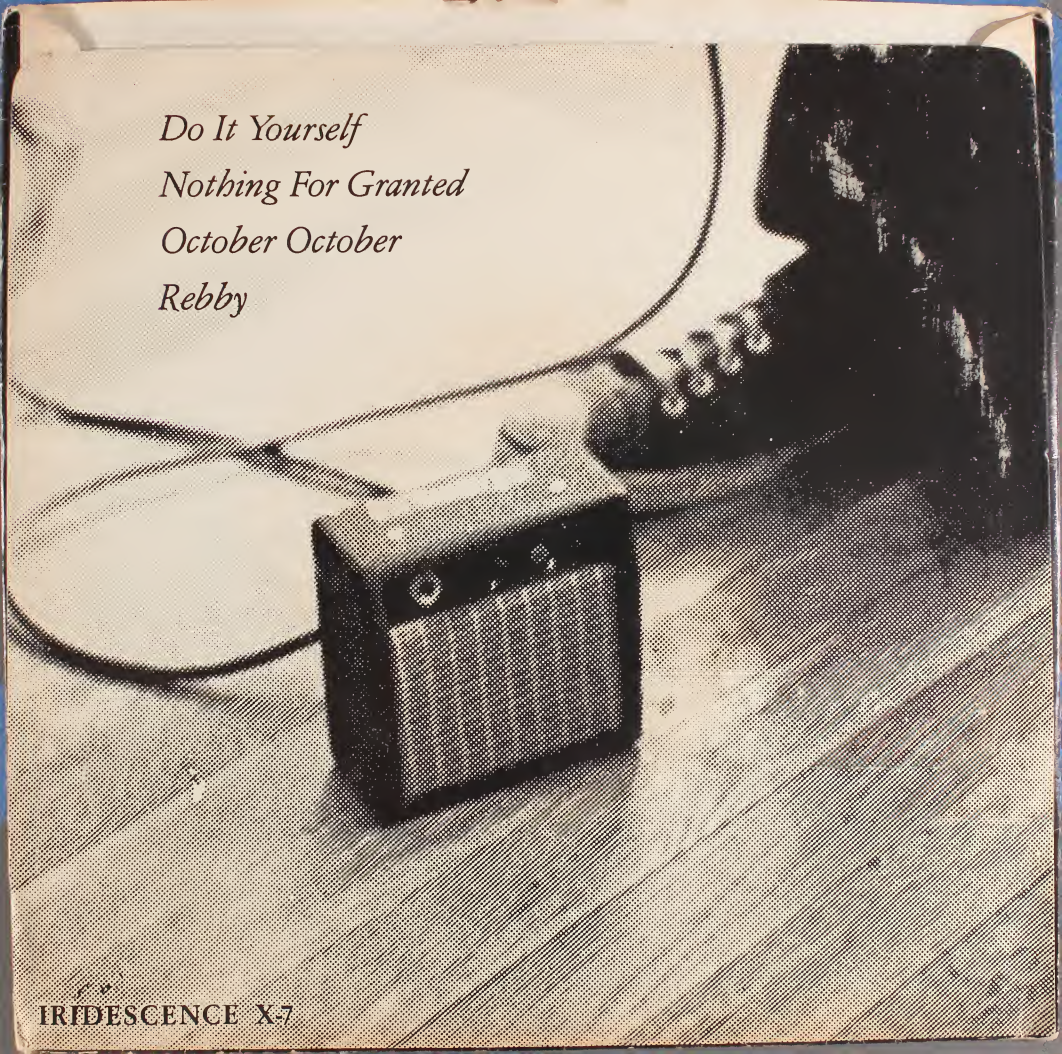
COITUS INTERRUPTUS (ODE TO LARRY FLYNT)
LIGHT UP A PACK
FLIPOUT
COPS



AL LUMINUM PIE TINN VIC MATURE RICHARD REDMOND

ENGINEER: FRANK AMATO
PICTURE: TONY MORGAN
AT: GOVERNORS CHATEAU
MATURELY PROD.

DROME! RECORDS 11800 DETROIT CLEVO 07

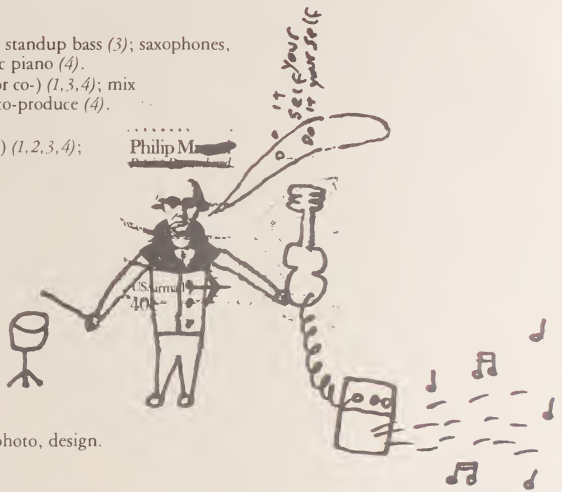

Do It Yourself
Nothing For Granted
October October
Rebby
IRIDESCENCE X-7

PEP LESTER AND HIS PALS *Jack-O-Lantern Moon*

1. Do It Yourself
2. Nothing For Granted
3. October October
4. Rebby

MUSIC

Jad Fair — organ, background vocals, guitar *(1)*; standup bass *(3)*; saxophones, co-engineer, co-produce *(1,3)*; electric piano *(4)*.
Erik Lindgren — synthesizer *(1,3,4)*; engineer (or co-) *(1,3,4)*; mix (or co-) *(1,3,4)*; theremin *(3)*; co-produce *(4)*.
Glenn Jones — guitar *(1,2,3,4)*.
Phil Milstein — vocals *(1,2,3,4)*; produce (or co-) *(1,2,3,4)*; co-mix *(3,4)*; guitar *(1)*.
David Greenberger — bass *(2)*; co-mix *(4)*.
Liz Cox — drums *(1,3)*.
Chuck Bell — guitar, engineer, mix *(2)*.
Jay Dobis — toy xylophone, maracas *(2)*.
Peter Wallace — toy tom-tom, chair *(2)*.
Michael Cudahy — guitar *(3)*.
Willie Alexander — co-mix *(3)*.
Roger Miller — treated piano *(4)*.
Rick Scott — synthesizer *(4)*.
Martin Swope — treated guitar *(4)*.



ARTWORK

David Greenberger — front sleeve, rear sleeve photo, design.
Chuck Bell — label drawing (A-side).
Byron Coley — label drawing (B-side).
Ed Rogers — insert drawing (lyrics side).
Jad Fair — insert drawing (credits side).
Phil Milstein — design, typography.

All songs recorded at Sounds Interesting (Cambridge, Mass.), except for (2), recorded at Buff & Buff Studio (Jamaica Plain, Mass.), and overdubs for (1,3), recorded in Uniontown, Maryland.

Extra thanks to Michael Hafitz, Michael Sheppard, Dave Greenberger, Erik Lindgren, and Jad Fair, for service above and beyond.

℗ 1984 Iridescence

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IRIDESCENCE
P.O. Box 3556
Culver City CA 90230

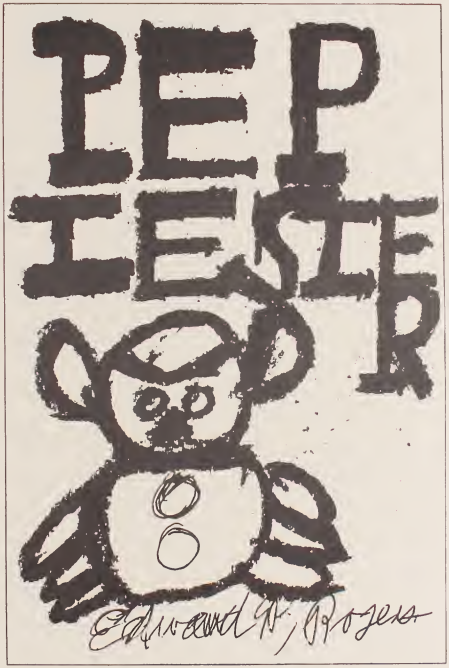
PEP LESTER and his PALS
15 Green St. #3
Cambridge MA 02139

NOTHING FOR GRANTED

I don't take nothing for granted anymore
I don't take nothing for granted anymore
I like the dogs again,
I like the trees again
I even like me again

I don't take nothing for granted anymore
I don't take nothing for granted anymore
It's good to eat again,
It's good to sleep again
The weight of the world's not on my shoulders anymore
And it feels so good to be free,
Things don't seem as dark as they used to be
I wonder what's come over me
The grass ain't always greener on the other side
Who am I to have everything be alright?
Not quite perfect, but
Close enough to keep me happy

I don't take nothing for granted anymore
I don't take nothing for granted anymore
Things don't often get better
So I don't take them for granted when they do
Things don't often get better
So I have to try not to take them for granted when they do.



OCTOBER OCTOBER

World Series in the air
It goes right through me
Autumn everywhere
I love what it does to me
It smells so crisp,
It smells so clean
I wanna take a run through the dying leaves
Over the hills and through the woods
I never thought I could feel this good
Down by the pond and across the park
The sun goes down early, it'll soon be dark

October, October, I can't believe you're here
October, October, I feel you everywhere

I wanna go out to a public park
Set down my amplifier, plug in my guitar
Sing my songs as the colored leaves fall
Who needs drugs when we have the fall?
All of the people will gather around
They'll clap their gloved hands at this nutty clown
Surrounded by music, a pumpkin, apple cider
I'll stay out here while you warm up inside

It's such a lovely day,
Think I'll take a run in the rain

October, October, why don't you stay all year?
October, October, I can't believe you're here
October, October, October.


JOJO
KENX

LYRICS, MELODY, LEAD VOCALS
JOJO KENN

KEYBOARDS & SYNTH
ALEX FOULCER

BASS GUITAR - TONY HANCOCK

DRUMS - CLIFF DEIGHTON

BACKUP VOCALS
LYNDA, PHIL, KAREN

PRODUCTION - ALEX FOULCER

RECORDED AT

HEART AND SOUL STUDIOS
BLACKHORSE, LONDON, ENGLAND

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BIG STICK DRAG RACING

LIMITED EDITION
INCLUDES 4 SONGS
LIMITED EDITION
INCLUDES 4 SONGS
PROMO COPY
For Review & Airplay Only
PROMO COPY
For Review & Airplay Only
PROMO COPY
For Review & Airplay Only



TIME 1:37

JOHN GILL
guitar, vocals

YANNA TRANCE
rhythm, vocals

Recess
RECORDS

Features
"I Look Like Shit"

26-10 18th Street, Astoria, N.Y. 11102
(718) 626-6457

Produced by BIG STICK
Recorded at Nitro Studios, Burbank CA
Mastered at Frankford Wayne, NY
Photo: Norman Blake

BIG STICK



HELL ON EARTH

TIME 2:13

JOHN GILL
guitar, vocals

YANNA TRANCE
rhythm, vocals

Recess
RECORDS

26-10 18th Street, Astoria, N.Y. 11102
(718) 626-6457

Produced by BIG STICK

Recorded at Nitro Studios, Burbank CA
Mastered at Frankford Wayne, NY

Photo: Norman Blake
Sleeve made in Canada

XYZ

CHAZ WESTBROOK



LEAD VOCALS

RONNIE RAZOR



GUITARS VOCALS

DEE MINOR



BASS

BOBBY WERBLIN



DRUMS

WOLF SPIDER

LONG DISTANCE

SPECIAL THANX

Larry Turner Dick Roberts Bob Jefferds Bobby Poole
David Swords Barbra & Rose James Minor WRAS
THE LATE GREAT RAZOR BOYS

XYZ P.O. BOX 33553 DECATUR, GEORGIA 30033

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Volumes of Madness



FOUR MORE YEARS

Volumes of Madness

FOUR MORE YEARS (4:25)
b/w
JIHAD FOR YOU (3:00)

Sound Engineered by David Scott Smith

Cover Photo - CCAM Productions

Recorded at Studio 102, Ardmore, PA, Oct. 9, 1988

All Songs Written, Performed and Produced by Volumes of Madness

Volumes of Madness can be contacted through i.e. Records
i.e. Records, PO Box 724, Bala Cynwyd, PA 19004
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UP 36217

THE LEW LEWIS BAND



LEW LEWIS : VOCALS/HARMONICA

BOB CLOUTER : DRUMS

PETE ZEAR : GUITAR

JOHN.B.SPARKS : BASS

LEE BRILLEAUX : GUITAR

PRODUCED BY JOHN.B.SPARKS

AT JACKSON'S, RICKMANSWORTH

ENGINEER: VIC MAILE



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A Canvey Island Sound.

Delga

Side a: FUTURE PASTORAL
OCTOBER KENTUCKY

Side b: EGGS IN THE RESERVOIR
OL' JIMMY COLE

Bob Malloy-Vocals, guitar, violin
Jacy Webster-Guitar
Bob Dickie-Bass, dbl. bass, cello
Sky Kishlo-Drums
Jeff Werner-Percussion
with Ferenzik© 12 string guitar
on EGGS IN THE RESERVOIR

Thanks to: The diabolical Mac Sutherland,
Ferenzik for engineering assistance,
and Dan Balcer for spiritual guidance.

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Cover by Robert Fludd SILTBREEZE 020

BLUE **TV**



T **B** R **A** A **C** I **K** N **I** W **N** R **T** E **I** C **M** K **E** S

BACK IN TIME

TRAIN WRECKS

A PRODUCT OF
TWILIGHT RECORDS TR001

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SWELL GUY SONGS



DONNA SUMMER & BARBRA STREISAND

33 1/3 RPM
STEREO
56

NBD 20199
(NBD 20199 AS)

1. NO MORE TEARS (Enough Is Enough) 11:40
(Paul Jabara-Bruce Roberts)
Olga Music/Fedora Music (BMI)

PRODUCED BY GARY KLEIN for The Entertainment Company
and GIORGIO MORODER

Executive Producer: Charles Koppelman

Arranged by Greg Mathieson & Harold Faltermeyer
Mixdown by Harold Faltermeyer & Giorgio Moroder
From the DONNA SUMMER album "ON THE RADIO - GREATEST HITS VOL. I & II" NBLP-2-7191 and the BARBRA STREISAND album "WET" FC 36258

℗ 1979 Casablanca Record
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SPECIAL ONE-SIDED RECORD
(Play Other Side)

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Elmer Hawkes
Songs for the Stagehands

1

(41555)

1. The Hometown Kid
2. Ain't No Pain
3. Blow That Lead
4. Only The Loved
5. No More Lookin' Like Phil And Don
6. Song For The Stagehands

All words and music by Elmer Hawkes

SS

Sidestreet Records

Elmer Hawkes
Songs for the Stagehands

2

(41555)

1. Movin' Too Slow
2. Times In Hell
3. Bogie And Kate
4. The Border
5. Winds Across The Sands
6. Automobile
7. Ship Without A Sail

All words and music by Elmer Hawkes

SS

Sidestreet Records



UNITED ARTISTS RECORDS

SIDE 1

UA-LA777-G

℗1977
United Artists
Music And Records
Group, Inc.

RODERICK FALCONER

Victory In Rock City

1. ROCK CITY • 3:14
2. THAT'S NOT NORMAN • 4:44
3. SHOW ME SOMETHING MORE • 4:47
4. EMPIRE MAN • 4:24

Produced by Peter Ivers & Roderick Falconer
for Rats God Productions
Written by Roderick Falconer
Published by Rats God Music BMI

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UNITED ARTISTS RECORDS

SIDE 2

UA-LA777-G

℗1977
United Artists
Music And Records
Group, Inc.

RODERICK FALCONER

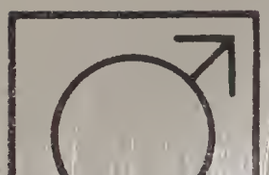
Victory In Rock City

1. HARD TIMES • 4:22
2. ROCK CITY 2 • 3:57
3. FAME IS A BALL AND CHAIN • 4:43
4. PROLOGUE • 2:05
5. VICTORY • 4:55

Produced by Peter Ivers & Roderick Falconer
for Rats God Productions
Written by Roderick Falconer
Published by Rats God Music BMI

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TRY JESUS
LADIES OF SONG



SIDE ONE
ST-70220
(ST-1-70220)
STEREO

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BIRTHRIGHT
RECORDS, INC.

1. I'M GOING TO WORK • 3:21
(Until The Day Is Done & Careless Soul)
Traditional-Unknown (Chinwah Songs-SESAC)
2. HE'S ALWAYS NEAR • 2:31
w/m Margret A. Jenkins (M&M Aikens Music-BMI)
3. TRY JESUS • 3:30
w/m Charles May (House Of Talley Music-BMI)
Solo: Robbie Preston Williams
4. GOD IS GOOD • 3:13
w/m Fredrick Stevens (House Of Talley Music-BMI)
Solo: Margret A. Jenkins
5. RIDE OUT THE STORM • 2:35
w/m Margret A. Jenkins (M&M Aikens Music-BMI)

Arrangements by Rodena Preston
Produced by Byron Spears, Jr. for
BY - RON PRODUCTIONS

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TRY JESUS
LADIES OF SONG



SIDE TWO
ST-70220
(ST-2-70220)
STEREO
© ℗ 1974, 1987
BIRTHRIGHT
RECORDS, INC.

1. **(There Is) POWER IN THE BLOOD • 3:08**
New Adapt/Arr. Rodena Preston (Chinwah Songs-SESAC)
2. **I NEED HIM ALWAYS (Let it Be Me) • 3:13**
New Adapt/Arr. Rodena Preston (Chimwah Songs-SESAC)
3. **SUCH A LONG WAY • 5:38**
w/m Tony Williams (Birthright Music-ASCAP)
Solo: Marva Simmons
4. **IN THE GARDEN • 3:02**
New Adapt/Arr. Rodena Preston (Chinwah Songs-SESAC)
5. **OH, I WANT TO SEE HIM • 2:30**
Traditional-New Arr. Rodena Preston
(Chinwah Songs-SESAC)

Arrangements by Rodena Preston
Produced by Byron Spears, Jr. for
BY - RON PRODUCTIONS

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Pure and Easy Records

ROCKOPHILES

© The Rockophiles 1983

33⅓ r.p.m.

SIDE A

Bumblebee
Leroy Fullylove
(Malapi Music BMI; All rights reserved)

Claudette
Roy Orbison
(Acuff-Rose Pub. BMI; All rights reserved)

Pure and Easy Records

ROCKOPHILES

© The Rockophiles 1983

33⅓ r.p.m.

SIDE B

As Long As You Don't Ask Me

Kenny White

(MVP Music; All rights reserved)

Doctor Nick

McGregor McGehee

(Coolerator Songs; All rights reserved)


Quadra disc
WARNER, ELEKTRA & ATLANTIC PRESENT
CD-4 CHANNEL DISCRETE DEMONSTRATION QUADRADISC
PR 186 (QSMP-1)
NOT FOR SALE
SIDE A
1. a. Left Channel Separation Adjustment Tone
b. Right Channel Separation Adjustment Tone
c. Channel Balancing Tone
d. Channel Location Tones
e. Carrier Level Adjustment Tone
2. ARETHA FRANKLIN: Rock Steady *** (4:21)
Aretha Franklin (Pundit, BMI.)
Produced by Jerry Wexler, Tom Dowd & Arif Mardin
3. BREAD: Mother Freedom ** (2:55)
David Gates (Screen Gems-Columbia, BMI.)
Produced by D. Gates/Associate Producer-J. Griffin
4. DOOBIE BROS.: Dark-Eyed Cajun Woman * (4:12)
T. Johnston (Warner-Tamerlane Pub. Corp., BMI.)
Produced by Ted Templeman
5. STARDRIVE featuring Bob Mason: Rushes ** (4:10)
B. Mason (Stardrive Music, ASCAP.)
Produced by R. W. Zachary, Jr.
* ℗ 1973 Warner Bros. Records Inc.
** ℗ 1973 by Elektra Records
*** ℗ 1973 AtlanticRecording Corporation
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Quadra disc

WARNER, ELEKTRA & ATLANTIC PRESENT
CD-4 CHANNEL DISCRETE DEMONSTRATION QUADRADISC

PR 186 (QSMP-1)
NOT FOR SALE

SIDE B

1. CARLY SIMON: Embrace Me, You Child ** (4:06)
   Carly Simon (Quackenbush Music, ASCAP.)
   Produced by Richard Perry
2. SEALS & CROFTS: Diamond Girl * (4:10)
   James Seals - Dash Crofts (Dawnbreaker Music, BMI.)
   Produced by Louie Shelton
3. ARLO GUTHRIE: Gypsy Davy * (3:43)
   W. Guthrie (TRO-Ludlow, ASCAP.)
   Produced by John Pilla & Lenny Waronker
4. BETTE MIDLER: Do You Want To Dance? *** (2:41)
   B. Freeman (Clockus Music, BMI.)
   Produced by Joel Dorn
5. SPINNERS: Could It Be I'm Falling In Love *** (4:13)
   Mystro & Lyric (Bellboy, BMI. Blackwood Music, Sole Administrator.)
   Produced by Thom Bell

* Ⓟ 1973 Warner Bros. Records Inc.
** Ⓟ 1973 by Elektra Records
*** Ⓟ 1973 Atlantic Recording Corporation

(QD-PR-186-B-RI)

DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


J&N
records
45
SIDE A
Arranged and Produced by:
W. LINDO
W.K.S. PRODUCTIONS
Dist. by: J. LINDO
ENTERPRISE RECORDS
4905 Church Avenue
Brooklyn, N. Y. 11203
Phone (212) 282-7703
COME TO ME
(G. PRICE)
TYRONE TAYLOR
MADE IN JAMAICA
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SIDE B

Arranged and Produced by:
W. LINDO
W.K.S. PRODUCTIONS

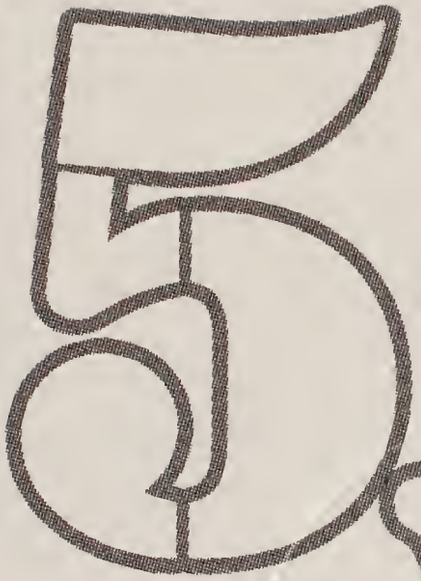
Dist. by: J. LINDO
ENTERPRISE RECORDS
4905 Church Avenue
Brooklyn, N. Y. 11203
Phone (212) 282-7709

COME TO ME—DUB

I. LINDO

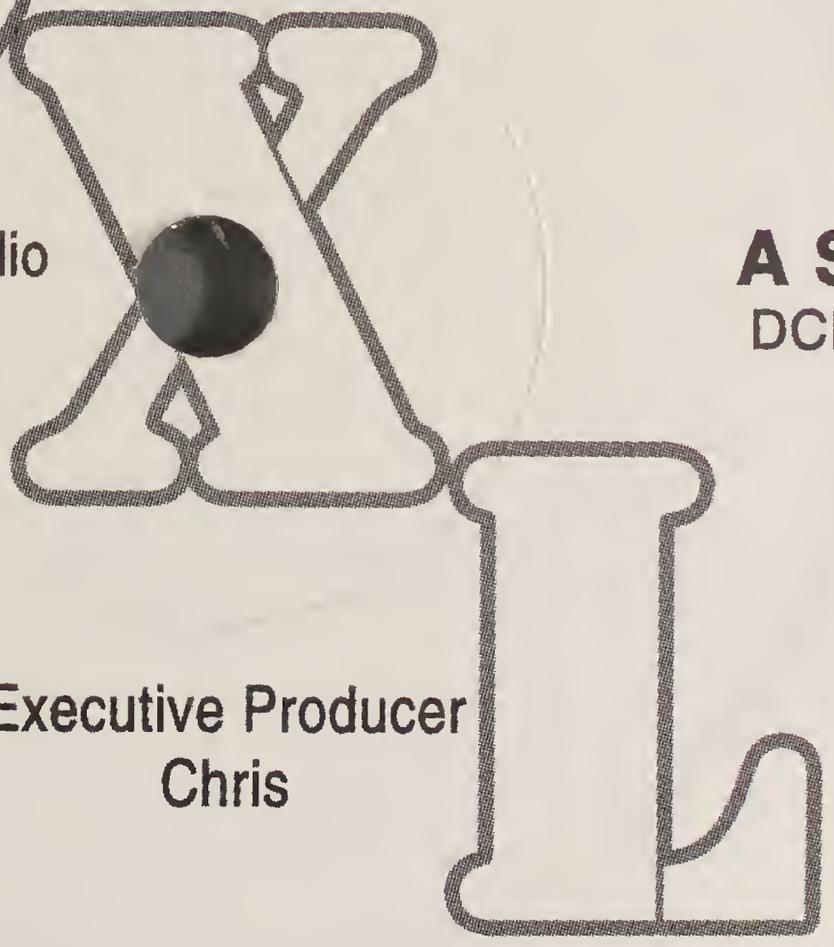
MADE IN JAMAICA

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MY LIFE STYLE

1. Main
2. Clean
3. Instrumental

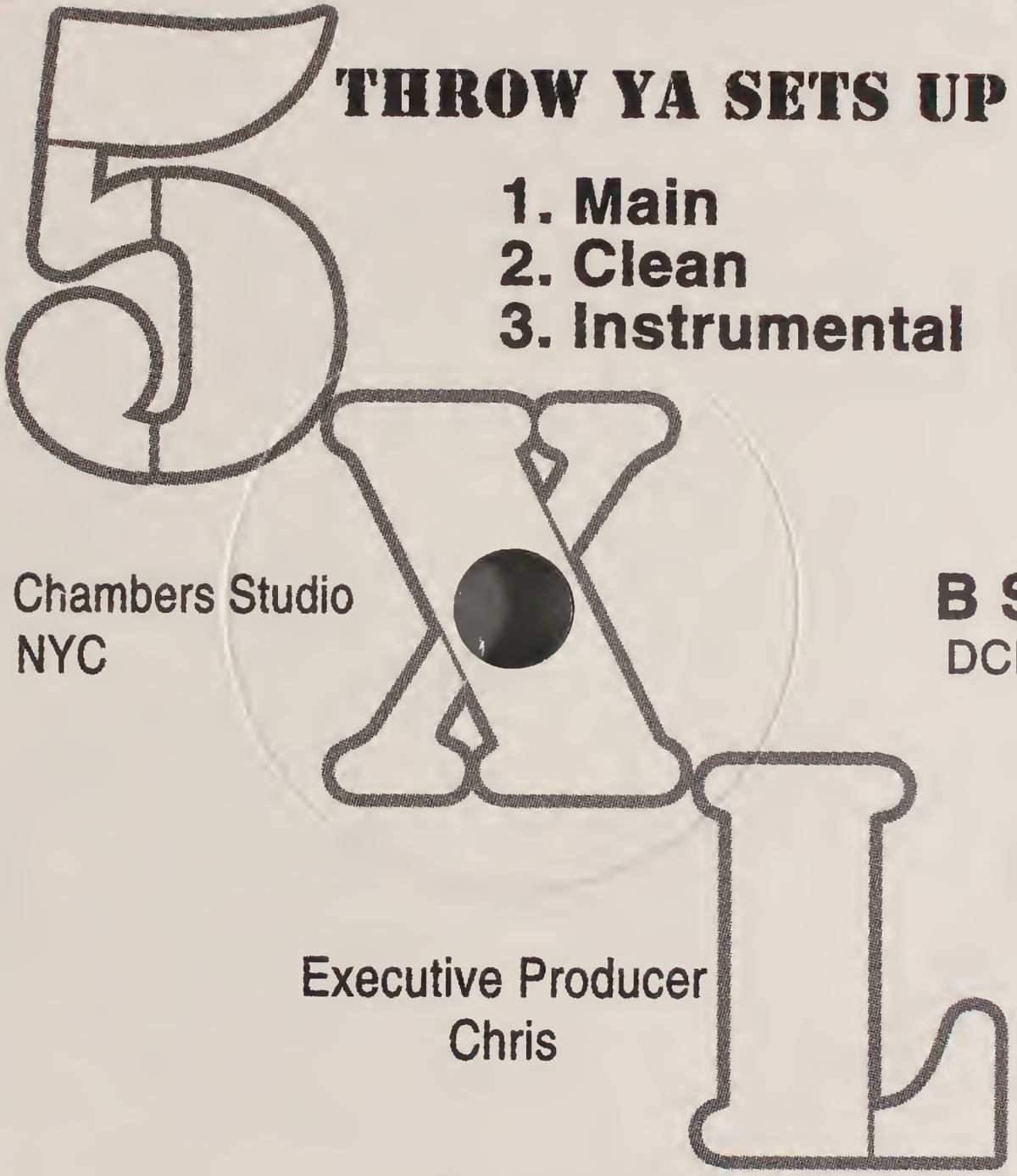


Mixed at 36 Chambers Studio
NYC

A SIDE
DCP-001

Executive Producer
Chris

Fax: 717.600.1120
Email: Rc8715@aol.com



THROW YA SETS UP

1. Main
2. Clean
3. Instrumental

Mixed at 36 Chambers Studio
NYC

B SIDE
DCP-001

Executive Producer
Chris

Fax: 717.600.1120
Email: Rc8715@aol.com



SELECTRECORDS

MACK da MANIAK

"What Goes Up"

STEREO
33 1/3 RPM

PRO 52
SIDE A

Radio Remix (3:25)

Original Radio (3:31)

Remix T.V. Track (3:25)

PROMO ONLY - NOT FOR SALE



SELECTRECORDS

MACK da MANIAK

"What Goes Up"

STEREO
33 1/3 RPM

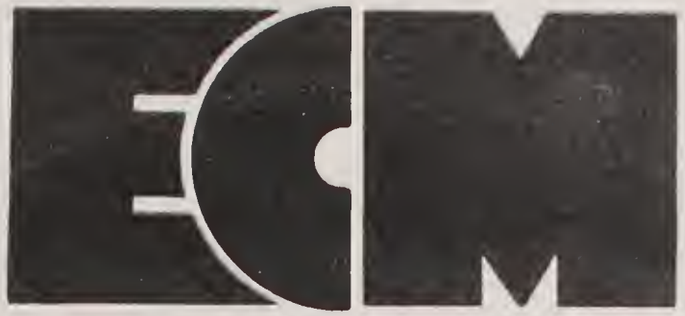
PRO 52
SIDE B

Street Remix (3:25)

Original Street (3:30)

Remix Acapella Radio (3:06)

PROMO ONLY - NOT FOR SALE



RECORDS

NEW MUSIC FROM ECM

1. **RED AND ORANGE 5:24**
   (Jan Hammer) ASCAP
   From ECM 1047 "TIMELESS" - JOHN ABERCROMBIE

SA 011
STEREO

SIDE 1
(SA 011 A)
ECM Sampler
NOT FOR SALE

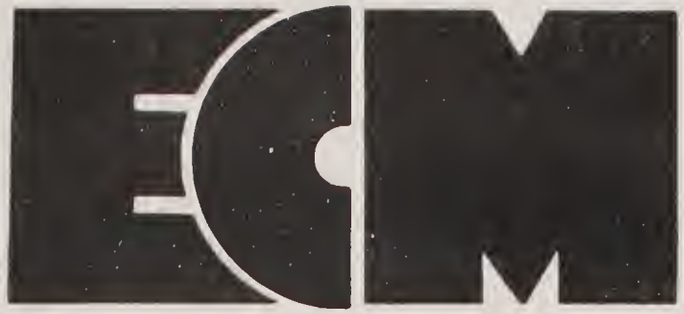
2. **TRANCE 5:54**
   (Steve Kuhn) BMI
   From ECM 1052 "TRANCE" - STEVE KUHN

*3. **UNFINISHED SYMPATHY 3:03**
   (Mike Gibbs) BMI
   From ECM 1051 "RING" - THE GARY BURTON QUINTET

4. **VICTORIA 5:25**
   (Paul Motian) BMI
   From ECM 1048 "TRIBUTE" - PAUL MOTIAN

Produced by Manfred Eicher
AN ECM PRODUCTION
*℗ 1974 ECM RECORDS GmbH
℗ 1975 ECM RECORDS GmbH

DISTRIBUTED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



RECORDS

NEW MUSIC FROM ECM

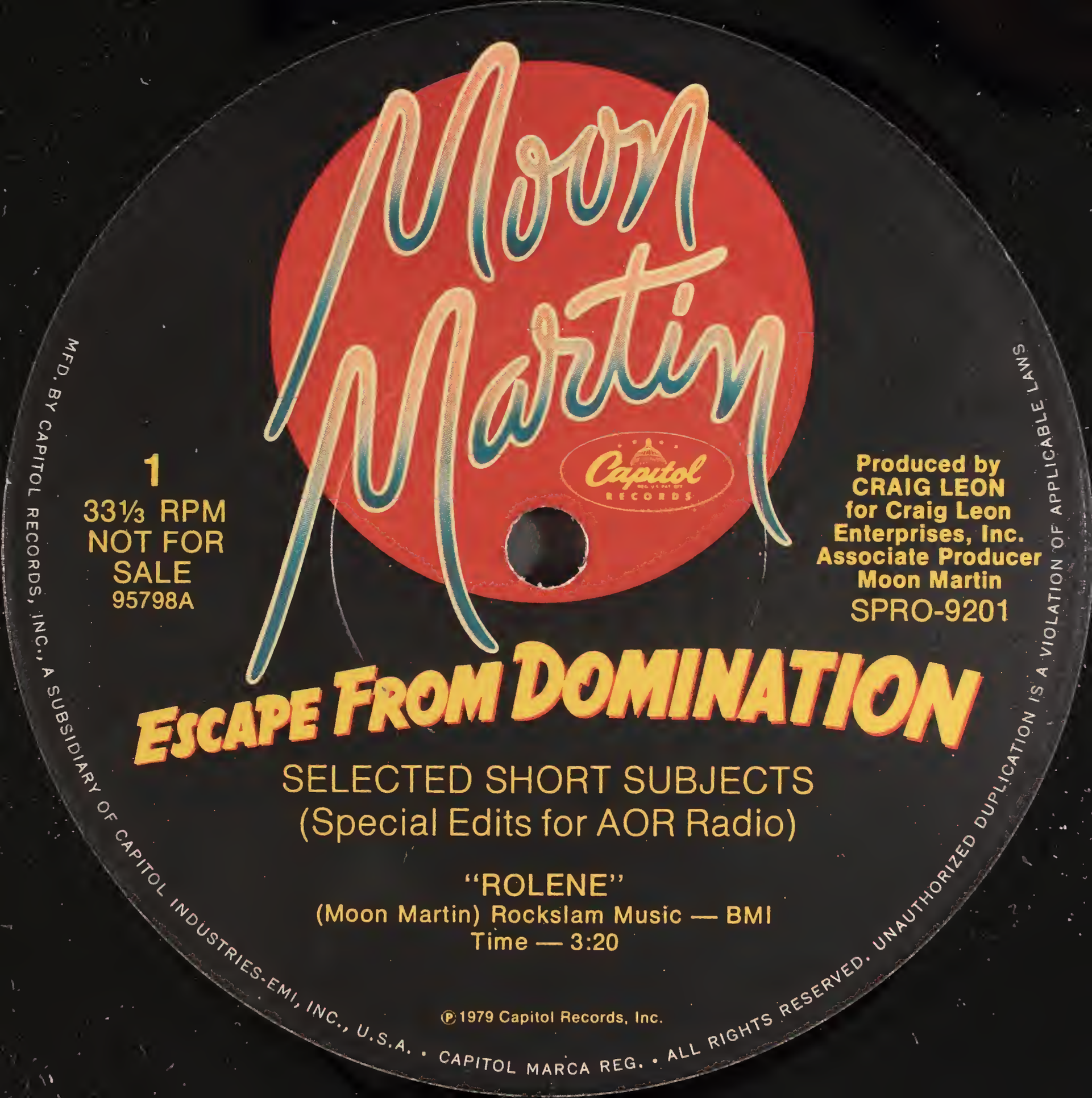
SA 011
STEREO

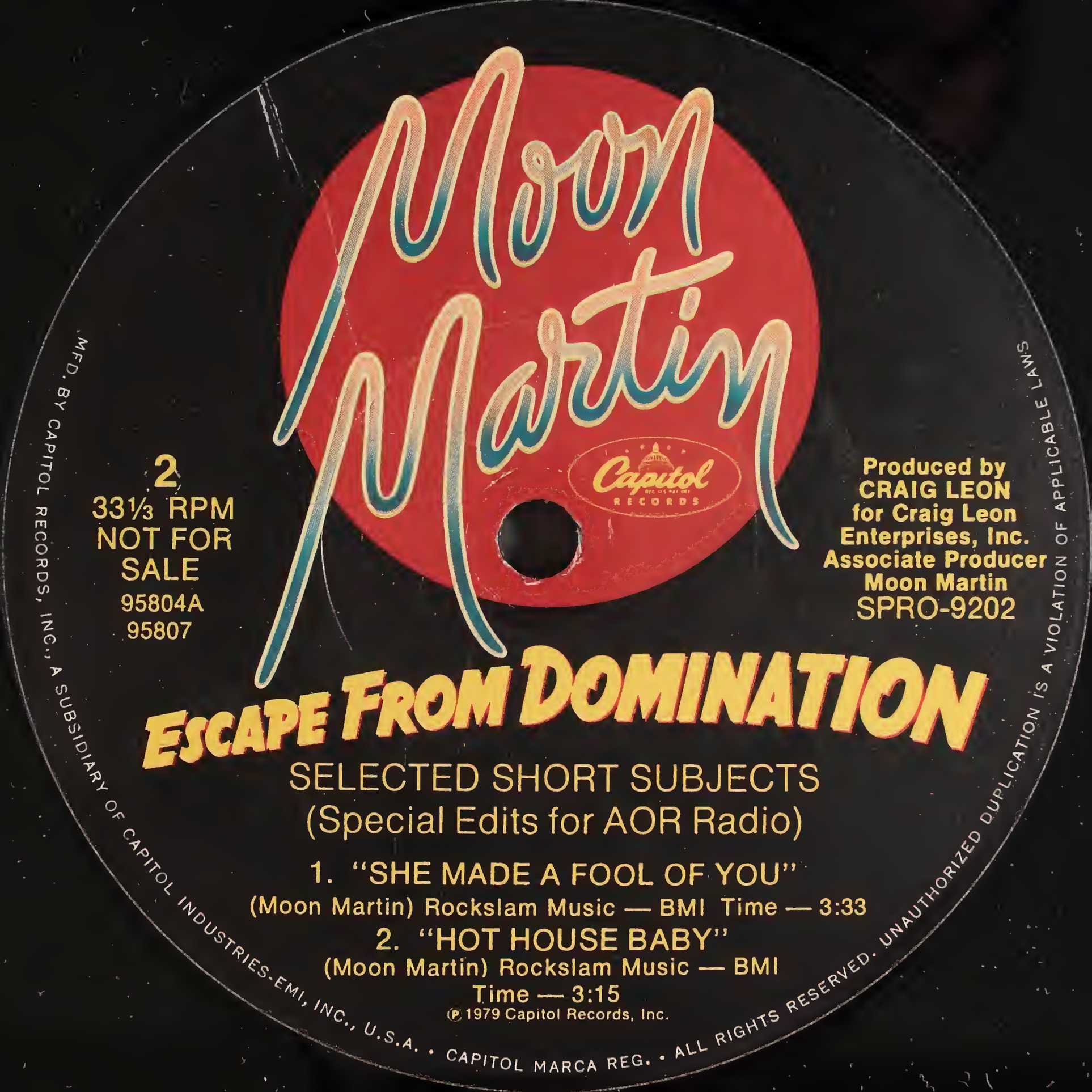
SIDE 2
(SA 011 B)
ECM Sampler
NOT FOR SALE

1. **LOFT DANCE 9:20**
   (Dave Liebman) ASCAP
   From ECM 1046 "DRUM ODE" - DAVE LIEBMAN
2. **LOVE SONG 4:35**
   (John Abercrombie) BMI
   From ECM 1047 "TIMELESS" - JOHN ABERCROMBIE
3. **SOMETHING EVERYWHERE 7:47**
   (Steve Kuhn) BMI
   From ECM 1052 "TRANCE" - STEVE KUHN

Produced by Manfred Eicher
AN ECM PRODUCTION
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DISTRIBUTED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


Moon Martin
Capitol
RECORDS
1
33⅓ RPM
NOT FOR
SALE
95798A
Produced by
CRAIG LEON
for Craig Leon
Enterprises, Inc.
Associate Producer
Moon Martin
SPRO-9201
ESCAPE FROM DOMINATION
SELECTED SHORT SUBJECTS
(Special Edits for AOR Radio)
"ROLENE"
(Moon Martin) Rockslam Music — BMI
Time — 3:20
℗ 1979 Capitol Records, Inc.
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Moon Martin
Capitol
RECORDS
2
33⅓ RPM
NOT FOR
SALE
95804A
95807
Produced by
CRAIG LEON
for Craig Leon
Enterprises, Inc.
Associate Producer
Moon Martin
SPRO-9202
ESCAPE FROM DOMINATION
SELECTED SHORT SUBJECTS
(Special Edits for AOR Radio)
1. "SHE MADE A FOOL OF YOU"
(Moon Martin) Rockslam Music — BMI Time — 3:33
2. "HOT HOUSE BABY"
(Moon Martin) Rockslam Music — BMI
Time — 3:15
℗ 1979 Capitol Records, Inc.
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MERCURY RECORDS

THIRD WORLD

SIDE A

422 864 023-1

1. COMMITTED (RADIO EDIT) (3:46)

2. COMMITTED (LP VERSION W/RAP) (3:58)

MERCURY RECORDS

THIRD WORLD

SIDE B

422 864 023-1

1. MI LEGAL (3:34)

2. MI LEGAL (SEMI ACAPPELLA) (3:40)

MCA RECORDS

TONY CAREY

PROMOTIONAL ONLY - NOT FOR SALE

L33-1181
MCA3954



SIDE 1
12" PROMO
33 1/3 R.P.M.

EDDIE GOES UNDERGROUND (4:14 ASCAP)

(Tony Carey)
From the MCA LP, MCA-5464, "Some Tough City"
Rockoko Music GmbH (GEMA) (Adminstered in the United States and Canada by April Music, Inc.)
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION, INC.
RECORDED IN WEST GERMANY
℗ 1984 MCA Records, Inc.

©1976 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

MCA RECORDS

TONY CAREY

PROMOTIONAL ONLY - NOT FOR SALE

L33-1181
MCA3945

SIDE 2
12" PROMO
33 1/3 R.P.M.

TINSELTOWN (4:51 ASCAP)

(Tony Carey)
From the MCA LP, MCA-5464, "Some Tough City"
Rockoko Music GmbH (GEMA) (Administered in the United States and Canada by April Music, Inc.)
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION, INC.
RECORDED IN WEST GERMANY
℗ 1984 MCA Records, Inc.

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RAP-A-LOT RECORDS

SCARFACE

MONEY AND THE POWER

Side One **SPRO-6626**

1. Money and The Power
2. Born Killer
3. Diary Of A Madman

Manufactured & Distributed by

PRIORITY RECORDS ®

℗ 1992 N-The-Water Publishing

RAP-A-LOT RECORDS

SCARFACE

MONEY AND THE POWER

Side Two  **SPRO 6626**

1. Money and The Power (Inst.)
2. Born Killer (Inst.)
3. Diary of A Madman (Inst.)

Manufactured & Distributed by

PRIORITY RECORDS ®

℗ 1992 N-The-Water Publishing


P-town
Entertainment
P-Town Entertainment
225 S. 15th St. Suite 2900
Philadelphia, PA 19102-3933
DEUCE
Get Dat Dough
SIDE A
STEREO
33.3 RPM
PT8817
6 60355 88171 8
1. Album 3:47
2. Clean 3:47
All songs written and produced by
Tyrone Beal and Sean Williams
Published by Paul's Kids Music/ASCAP
Deuce Boog Music/ASCAP
© ℗ 2000 Deuce



P-Town Entertainment
225 S. 15th St. Suite 2900
Philadelphia, PA 19102-3933

DEUCE

Get Dat **Dough**

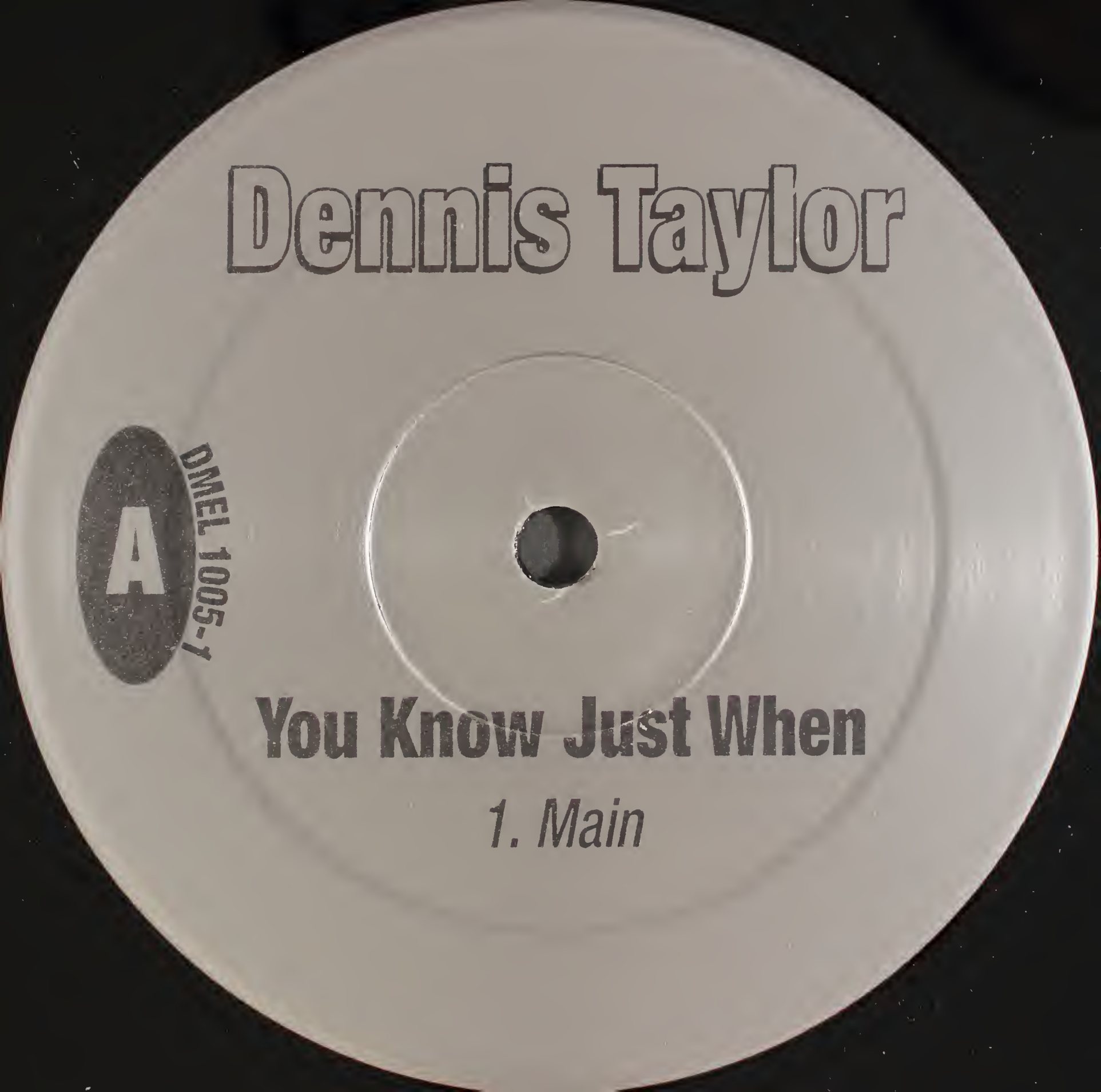
SIDE B
STEREO
33.3 RPM
PT8817



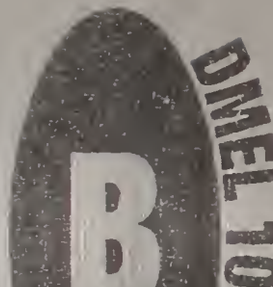
1. **Instrumental** 3:46
2. **Album A Cappella** 3:45
3. **Radio A Cappella** 3:46

All songs written and produced by
Tyrone Beal and Sean Williams
Published by Paul's Kids Music/ASCAP
Deuce Boog Music/ASCAP

©℗ 2000 Deuce


Dennis Taylor
A
DMEL 1005-1
You Know Just When
1. Main

Dennis Taylor



You Know Just When

1. *Radio*
2. *Inst.*

Luccabrocci



SIDE A | SHOWTYME3
STEREO | 33.3 RPM

Who U Know *(featuring Kre & Dex)*

01 Street Mix
02 Clean Mix
03 Instrumental

© ℗ 2000 Showtyme Records

526 E. Maryland St.
Philadelphia, PA 19144
(215) 438-8811

Luccabrocci

Showtyme Records

SIDE B | SHOWTYME3
STEREO | 33.3 RPM

L.U.C.C.A.

01 Street Mix
02 Instrumental

© ℗ 2000 Showtyme Records
Manufactured & printed by
Disc Makers, Pennsauken, NJ, U.S.A.
526 E. Maryland St.
Philadelphia, PA 19144
(215) 438-8811



RODVEN 1703
STEREO / ℗© 1993

LADO A
45 RPM

BACHATA MAGIC

LLUVIA DE BESOS (3:44)

(Jankarlos Nuñez)— D.R.

FRANK CEARA

Manufactured and Distributed by: TH-RODVEN RECORDS, INC. 3191 Coral Way Suite 110 Miami, Fla. 33145



RODVEN 1703
STEREO / ℗© 1993

LADO B
45 RPM

BACHATA MAGIC

ME ESTOY ENAMORANDO (3:56)

(Armando Larrinaga)— D.R.

(DUO)

FRANK CEARA y AUDREY CAMPOS

Manufactured and Distributed by: TH-RODVEN RECORDS, INC. 3191 Coral Way Suite 110 Miami, Fla. 33145



LATIN DANCE TRACKS

ConQuest

01. DO U MIND 4:17 CLEAN

02. DO U MIND 4: 17 INSTRUMENTAL

03. DO U MIND 4:18 DIRTY

04. DO U MIND 4:17 ACCAPELLA

SIDE A

SUGARWATER RECORDINGS

RECORDS

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-002

ConQuest

05.DALLA BILL 4:22 CLEAN

06.DALLA BILL 4:22 INSTRUMENTAL

07.DALLA BILL 4:22 DIRTY

08.DALLA BILL 4:22 ACCAPELLA

SIDE B

SUGARWATER RECORDINGS

HELLRAZOR RECORDS

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-002

501 CLICK

01 SOUTHERN BOY
(CLEAN) 3:49

02 SOUTHERN BOY
(T.V INSTRUMENTAL) 3:49

03 SOUTHERN BOY
(DIRTY) 3:49

04 SOUTHERN BOY
(ACCAPELLA) 3:18

SIDE A

SUGARWATER RECORDINGS

TYGA

SugarWaterRecordings@gmail.com

For promotional use only

PRO12V-003

50 CLICK

05 THEY MAD
(C LEAN) 3:45
06 THEY MAD
(T.VINSTRUMENTA L) 3:45
07 THEY MAD
(DIRTY) 3:22
08 THEY MAD
(ACCAPELLA) 2:32



SIDE B

SUGARWATER RECORDINGS

TGA

SugarWaterRecordings@gmail.com
For promotional use only
PRO12V-003

Born Soul

"The Compilation"

SIDE A

BSR002-1

1. *Nursery Rhymes*
2. *Lonely*

Born Soul

"The Compilation"

SIDE B



BSR002-1

1. *Toast to Success*
2. *Untouchable*

Nah MEAN
ENTERTAINMENT

RECORDINGS

MIZSERY

SIDE A

MZ-VS101

"This Is Something Here"

(S.Sargent-E. Johnston)

1. Original Version 4:24
2. Radio Clean 4:25
3. Instrumental 4:12

Produced by QUICKSILVER
Mixed by YANNI PAPADAPOULOS @ Track Factory Studio
Recorded by QUICKSILVER
Edited by TREVOR CLARK @ Double Down Studio
Logo Design: Trevor Clark/Johnny Garcia
Q DON Management 718.481.8213

Mizsery Music / Black Doors (ASCAP)
from the forthcoming album
"MIZSERY LOVES COMPANY"

Nah MEAN ENTERTAINMENT

RECORDINGS

MIZSERY

SIDE B

MZ-VS101

"This Is Something Here"

(S.Sargent-E. Johnston)

1. Busta Mix 4:35
2. Busta Radio 4:22
3. Busta Instrumental 1:27
4. Acappella 3:30

Produced by QUICKSILVER

Mixed by YANNI PAPADAPOULOS @ Track Factory Studio

Recorded by QUICKSILVER

Edited by TREVOR CLARK @ Double Down Studio

Logo Design: Trevor Clark/Johnny Garcia

Q DON Management 718.481.8213

Mizsery Music / Black Doors (ASCAP)

from the forthcoming album

"MIZSERY LOVES COMPANY"

UNIVERSAL RECORDS

A UNIVERSAL MUSIC COMPANY

CURVE

U8P-1196

Side A

1. "Chinese Burn" (Flood Album Version) 4:26

2. "Chinese Burn" (Lunatic Calm Remix) 7:36

Written by: Toni Halliday and Dean Garcia

Published by: EMI Music/Anxious Music/Polygram Music/BMI

Produced by: Curve, Steve Osborne and Tim Simenon

Mixed by Flood and Tim Simenon

Remix and Additional Production by

Paul Van Dyk for MFS Berlin

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UNIVERSAL RECORDS

A UNIVERSAL MUSIC COMPANY

CURVE

U8P-1196

Side B

1."Chinese Burn" (Paul Van Dyk Forbidden City Remix) 10:39

2. "Chinese Burn" (Steve Osborne Single Mix) 3:58

Written by: Toni Halliday and Dean Garcia

Published by: EMI Music/Anxious Music/Polygram Music/BMI

Produced by: Curve, Steve Osborne and Tim Simenon

Mixed by Flood and Tim Simenon

Remix and Additional Production

by Paul Van Dyk for MFS Berlin.

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Virgin

FLC

FUN LOVIN' CRIMINALS
LOVE UNLIMITED

Stereo
33 1/3 rpm

SIDE A
7087 6 13666 1 7
SPRO-13666
**For Promotional Use Only-
Not For Sale**

1. Album Version 3:26
2. Instrumental 3:25

Written, arranged, produced and performed by Fun Lovin' Criminals
Published by DiFontaine Carting & Asbestos Removal Co. (BMI)

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www.virginrecords.com
www.funlovincriminals.com

Virgin

FLC

FUN LOVIN' CRIMINALS
LOVE UNLIMITED

SIDE B

7087 6 13666 1 7

SPRO-13666

**For Promotional Use Only-
Not For Sale**

Stereo
33 1/3 rpm

1.Remix 3:48

2. Remix Instrumental 3:49

Additional production and remix by Fun Lovin' Criminals and Tim Latham,
I.S.P. at Avatar Studios, NYC
Assisted by Rory Romano

Written, arranged, produced and performed by Fun Lovin' Criminals
Published by DiFontaine Carting & Asbestos Removal Co. (BMI)

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www.virginrecords.com

www.funlovincriminals.com

Dan Rio

Featuring a selected single from the album:

From The Heart

Produced by

Starpower Entertainment Group, Inc.

Executive Producers

John Pierce • Midwest Region
Phone / Fax • (215) 528-2291
Cell Phone • (248) 318-2908
email • jlpierce@spraynet.com

Robert Figlio • Northeast Region
Phone • (215) 945-2659
Cell Phone • (215) 327-9741

1. *Try A Little Love Vocal (4:55)*
2. *Try A Little Love Instrumental (5:07)*

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FT2002


Wild Child
Entertainment
Bossman Sissoro
I the Type U the Type
Side A
6 60355 73311 6
6603557331 • 33.3 RPM Stereo
1. I'm the Type U the Type (Radio)
2. I'm the Type U the Type (Street)
Written by Brian Hook
Executive producers: Ma-Q Money, Robert Swinson, Jr., Rich Rouger
©℗ 2000 Bossman Sissoro

Written by Brian Hook
Executive producers: Ma-Q Money, Robert Swinson, Jr., Rich Rouger
℗© 2000 Bossman Sissoro

1. Sissoro (Radio)
2. Sissoro (Street)

Bossman Sissoro

Sissoro

Side B

6 60355 73311 6
6603557331 • 33.3 RPM Stereo

REAL IN DA FIELD

Presents

Al-Bigalow

Side A

Contact: Legal Tender
973-477-3114
or 201-787-9285

1. **B.I.G.A.L.O.W.** (Clean) 4:25
2. **B.I.G.A.L.O.W.** (Dirty) 4:15
3. **B.I.G.A.L.O.W.** (Instr.) 4:15
4. **B.I.G.A.L.O.W.** (T.V. Track) 4:15

Written by M. Carson/ASCAP

Produced, Arranged & Mixed by Sane 720 PMC/ASCAP

Background Vocals: Jessica Munoz

REAL IN DA FIELD

Presents

Al-Bigalow

Contact: Legal Tender
973-477-3114
or 201-787-9285

Side B

1. **Y'all Can't Do It** (Clean) 3:50
2. **Y'all Can't Do It** (Dirty) 3:50
3. **Y'all Can't Do It** (Instr.) 3:50
4. **Y'all Can't Do It** (T.V. Track) 3:50

Written by M. Carson/ASCAP, Produced by Gov-Mattic
Arranged & Mixed by Sane 720
Special Thanks To Legal Tender
Garden Empire



PHAT-TRAC

The Birth

Side A

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Brooklyn, NY.
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phattracpro@aol.com
www.sunsetrecordingstudios.com

1) Like Rio - Featuring Bags (3:25)
2) Like Rio - Radio Edit (3:25)
3) We're Soldiers - Featuring Backdraft Militia (3:42)
4) We're Soldiers - Radio Edit (3:31)

PT0001



PHAT-TRAC

The Birth

Side B

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1) Show Your - Featuring Drama P & Fatal Jones (3:14)
2) Show Your - Radio Edit (3:14)
3) Show Your - DJ's Acapella (1:20)
4) Show Your - Instrumental (3:12)
5) Like Rio - Instumental (3:24)
6) We're Soldiers - Instrumental (3:49)

PT0001


DR1
side one
SHUT
THE
FUCK
UP
3.27


side two
SHUT
THE FUCK UP
5.00
HOUSE MIX
DERAILED
For alternative trains of thought
DRI

JUMP DEM BONES

BY

DANGEROUS



MDS-00353

Side A

33 1/3 rpm

Blacque-Tiger I Records
Production by #1 Entertainment
Executive Producers: Tony Stephens & Joseph Brice
Written by: Dangerous, Yes Man & Tazo
Produced by: Yes Man, Kat Daddy & Joseph Brice
Mixed and Mastered: Stuart Gordan
At Sounds Incredible
P.O. Box 55548
Atlanta, GA 30308
Ph.: 404-893-3832

1. Radio Mix / 2. Dubb Mix
3. Remix Mix II
4. Club Mix / 5. Show Mix

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Manufactured by
Multi Media Duplication Services, Inc.

JUMP DEM BONES

BY

DANGEROUS



MDS-00353

Side B

33 1/3 rpm

Blacque-Tiger I Records
Production by #1 Entertainment
Executive Producers: Tony Stephens & Joseph Brice
Written by: Dangerous, Yes Man & Tazo
Produced by: Yes Man, Kat Daddy & Joseph Brice
Mixed and Mastered: Stuart Gordan
At Sounds Incredible
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1. Radio Mix / 2. Dubb Mix
3. Remix Mix II
4. Club Mix / 5. Show Mix

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Manufactured by
Multi Media Duplication Services, Inc.

iRIZE Entertainment, P.O. Box 1210, Bryans Road, MD 20616, Phone: 301-419-8165, web address: www.irize.com

iRIZE ENTERTAINMENT

BLITZ

featuring Tré

Side A

33 1/3 RPM

1. **Now** (original)
2. **Now** (radio edit)
3. **Instrumental**

Executive Producer: D. Richardson
A&R Director: R. Epps
Recorded & Mixed at Night Flight Studios
All Songs Produced by G. Hines
Written by G. Hines
All Songs Publishing: iRIZE Publishing, Inc.
Marketed & Distributed by iRIZE Entertainment

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iRIZE Entertainment, P.O. Box 1210, Bryans Road, MD 20616, Phone: 301-419-8165, web address: www.irize.com

iRIZE ENTERTAINMENT

WINTER BLITZ

Side B

33 1/3 RPM

1. **THE SYSTEM WITHIN** (original)
2. **THE SYSTEM WITHIN** (radio edit)
3. **INSTRUMENTAL**

Executive Producer: D. Richardson
A&R Director: R. Epps
Managing Director: L. Gregory
Recorded & Mixed at Night Flight Studios
All Songs Produced by G. Hines
Written by G. Hines and Montini Hill Jr.
All Songs Publishing: iRIZE Publishing, Inc.
Marketed & Distributed by iRIZE Entertainment

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MAP CITY
MAP 3004
Side 1
STEREO
"LEO"
FIRE THEME (THE BLUE JAYS)
MAURICE WOODRUFF
ASTROLOGICAL AND CLAIRVOYANT
PREDICTIONS
(Sweet Magnolia Music, Inc. BMI)
8:22
Produced by V. Poncia
Eng. P. Rosen
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N.Y. 10019 USA


MAP CITY
MAP 3004
Side 2
STEREO
"LEO"
FIRE THEME (THE BLUE JAYS)
MAURICE WOODRUFF
ASTROLOGICAL AND CLAIRVOYANT
PREDICTIONS
(Sweet Magnolia Music, Inc. BMI)
13:44
Produced by V. Poncia
Eng. P. Rosen
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y. 10019 USA

T.M.

Philadelphia
International
Records

THE O'JAYS

33⅓ RPM
STEREO

℗ 1984 Assorted
Music Inc.



4Z9 05000
AA-AF 4Z9 05000-3
Time: 5:18

EXTRAORDINARY GIRL

-K. Gamble - L. A. Huff- Special Version From The
PIR Lp: "LOVE AND MORE" FZ 39367

Rhythm: Leon A. Huff
Strings & Horns: John R. Faith
Produced by Kenneth Gamble & Leon A. Huff
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Mastering
Labs, Phila., Pa.
TSOP "The Sound Of Philadelphia" T.M.
Publisher: Mighty Three Music (BMI)

DEMONSTRATION
NOT FOR SALE

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City



Philadelphia
International
Records

THE O'JAYS

33⅓ RPM
STEREO

℗ 1984 Assorted
Music Inc.

4Z9 05000
AA-AF 4Z9 05000-3
Time: 5:18

EXTRAORDINARY GIRL

-K. Gamble - L. A. Huff- Special Version From The
PIR Lp: "LOVE AND MORE" FZ 39367

Rhythm: Leon A. Huff
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Produced by Kenneth Gamble & Leon A. Huff
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Mastering
Labs, Phila., Pa.
TSOP "The Sound Of Philadelphia" T.M.
Publisher: Mighty Three Music (BMI)

DEMONSTRATION
NOT FOR SALE

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City


Island
PROMOTIONAL COPY
NOT FOR SALE
LEATHERWOLF
STEREO
33 1/3 RPM
PR 2117
A SIDE
THE CALLING
VOCAL/4:00
(Leatherwolf)
Leatherwolf Music/Island Music, Inc., (BMI)
ST-PR-52819-SP
Produced and recorded by Kevin Beamish
Associate Producer and Engineer: Bruce Barris
From the forthcoming Island LP 90660 -
"LEATHERWOLF"
℗ 1987 Island Records, Inc.
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Barclay
BERNIE LYON
DISCO
VERSION
SIDE 1
45 RPM
1206
(7908-DB 2499)
4:56
ELEANOR RIGBY
(Lennon/McCartney)
Editions: ALLO MUSIC
SACEM/(SDRM)
℗1979 BARCLAY
LA REPRODUCTION DE CET ENREGISTREMENT, EN TOUT OU EN PARTIE, SOUS UNE FORME MATERIELLE QUELCONQUE EST UNE VIOLATION DU DROIT D'AUTEUR AFFERENT A L'ENREGISTREMENT ET SUJET AUX RECOURS PRESCRITS PAR LA LOI - FABRIQUE ET DISTRIBUE PAR PolyGram INC 8000 COTE DE LIESSE, ST. LAURENT, QUEBEC H4T 1E3 - MADE IN CANADA


Barclay
BERNIE LYON
DISCO
VERSION
SIDE 2
45 RPM
1206
(7908-DB 2500)
5:09
BABYLON IS NOT A DREAM
(Fairstein-Ancinon)
SACEM/(SDRM) Nouvelles
Editions BARCLAY
℗ 1979 BARCLAY
LA REPRODUCTION DE CET ENREGISTREMENT, EN TOUT OU EN PARTIE SOUS UNE FORME MATERIELLE QUELCONQUE EST UNE VIOLATION DU DROIT D'AUTEUR AFFERENT A L'ENREGISTREMENT ET SUJET AUX RECOURS PRESCRITS PAR LA LOI - FABRIQUE ET DISTRIBUE PAR POLYGRAM INC 8000 COTE DE LIESSE, ST LAURENT, QUEBEC H4T 1E3 - MADE IN CANADA

0-43828 - 1) BARREL OF A GUN
- 2) BARREL OF A GUN, UNDERWORLD
HARD MIX. (C) (P) 1997 REPRISE
RECORDS.

ALL SONGS WRITTEN
BY MARTIN L. GORE.
PUBLISHED BY EMI
MUSIC PUBLISHING LTD.
ADMIN. BY EMI
BLACKWOOD MUSIC INC.
BMI. (C) (P) 1997
REPRISE RECORDS.

0-43828 - 1) BARREL OF A GUN
- 2) BARREL OF A GUN, UNDERWORLD
HARD MIX. (C) (P) 1997 REPRISE
RECORDS.

0-43828

MUTE

0-43828
STEREO

0-43828
STEREO

BARREL OF A GUN

1) BARREL OF A GUN, 3 PHASE MIX-
2) BARREL OF A GUN, ONE INCH PUNCH
MIX (V 2) - 3) BARREL OF A GUN,
UNDERWORLD SOFT MIX - (C) (P) 1997
REPRISE RECORDS.

1) BARREL OF A GUN, 3 PHASE MIX
2) BARREL OF A GUN, ONE INCH PUNCH
MIX (V 2) - 3) BARREL OF A GUN,
UNDERWORLD SOFT MIX - (C) (P) 1997
REPRISE RECORDS.

ALL SONGS WRITTEN
BY MARTIN L. GORE.
PUBLISHED BY EMI
MUSIC PUBLISHING LTD.
ADMIN. BY EMI
BLACKWOOD MUSIC INC.
BMI. (C) (P) 1997
REPRISE RECORDS.

0-43828

MUTE

0-43828

STEREO 0-43828

STEREO

13

BARREL OF A GUN


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
The Real Thing (West 26th Street Mix) 7:40 BMI/ASCAP
featuring Steven Dante
(A. Roman/Toni C.)
Coming Back For More (part 1) 6:52 ASCAP/BMI
featuring Richard Darbyshire
(A. Roman/Toni C.)
Jingo (La Casa De Juego Mix) 7:38 BMI
(M. Olatunji)
A SIDE
CHM2-41652
(CHM2 41652 A)
Mixed by Jellybean
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.
Chrysalis®

JELLYBEAN

JELLYBEAN ROCKS THE HOUSE

Just A Mirage (12" remix) 5:45 BMI/ASCAP
featuring Adele Bertei
(Toni C./A. Bertei)

* **Little Too Good To Me (Long Hot Summer Mix) 7:52** BMI
featuring Elisa Fiorillo
(A. Rich/J. Pescetto)

Who Found Who (U.S. Club Mix) 6:42 BMI
featuring Elisa Fiorillo
(P. Gurvitz)



B SIDE
CHM2-41652
(CHM2 41652 B)

Mixed by Jellybean
*Additional Production & remix by Steve Thompson
and Michael Barbiero
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.

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Chrysalis®


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
* Was Dog A Doughnut (Frontline Mix) 7:55
(Y. Islam)
** Mirage (Dancers Dream) 7:08 BMI
Lead Vocal: India
(Jellybean/L. Vega/D. Vargas/V. Vargas)
Sidewalk Talk (Extended Dance Mix) 6:06 ASCAP
Lead Vocal: Catherine Buchanan
(Madonna)
C SIDE
CHM2-41652
(CHM2 41652 C)
Mixed by Jellybean
*Mixed by Tony Smith & Jellybean
**Mixed by "Little" Louie Vega & Jellybean
Produced by Jellybean for Jellybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
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Chrysalis®


JELLYBEAN
JELLYBEAN ROCKS THE HOUSE
* Anyway You Like It (Funhouse mix) 5:53 ASCAP/BMI
(Jellybean/A. Malloy/F. Zarr)
The Mexican (Extended Dance Mix) 7:44 BMI
Lead Vocal: Jenny Haan
(A. Shacklock/E. Morricone)
The Real Thing (El Barrio Remix) 6:00 ASCAP/BMI
featuring Steven Dante
(A. Roman/Toni C.)
D SIDE
CHM2-41652
(CHM2 41652 D)
Mixed by Jellybean
*Mixed by Jellybean & Anthony Malloy
Produced by Jellybean for Je lybean Productions Inc.
℗ Compilation 1988 Chrysalis Records Inc.
MANUFACTURED AND DISTRIBUTED BY MCA RECORDS CANADA 2450 VICTORIA PK. AVE., WILLOWDALE, ONT./ALL RIGHTS RESERVED.
Chrysalis®

No Label
RECORDS



Produced by
INVADERS
℗ 1979
White Lye Pub.
(ASCAP)

Time: 2:51

#T.V.

With the T.V. ON

(Bruce Paskow)

INVADERS

LABEL Records
114-13 Union Tpk.
Forest Hills, N.Y. 11375

No Label
RECORDS



Produced by
INVADERS
℗ 1979
Gregor Pub.
(ASCAP)

Time: 2:07

#F.G.

FAST GIRL
(Gregor Laraque)

INVADERS

LABEL Records
114-13 Union Tpk.
Forest Hills, N.Y. 11375

HOME and GARDEN

SIDE A
ARCK - 7-111
(U-17577 M)
IN 4:36



Pub. By:
After Hours
Music

MELVILLE

(Home and Garden)

Producer: HOME and GARDEN

AFTER HOURS RECORDS 14821 Lakeshore Blvd. Cleveland Ohio 44110

HOME and GARDEN

SIDE B
ARCK-7-111
(U-17577 M)
OUT 4:03



Pub. By:
After Hours
Music

SIR FLEA
(Home and Garden)

Producer: HOME and GARDEN

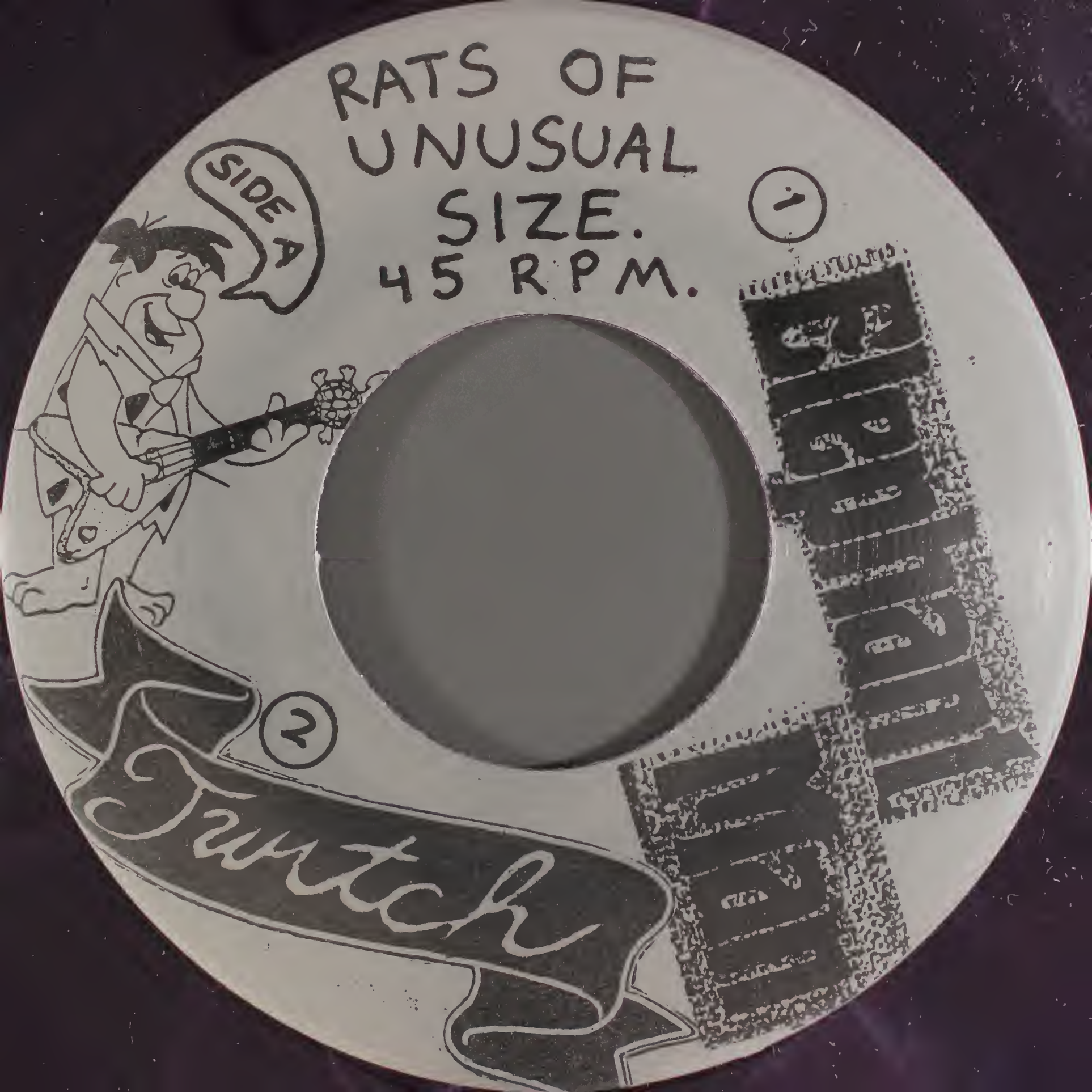
AFTER HOURS RECORDS 14821 Lakeshore Blvd. Cleveland Ohio 44110

RATS OF UNUSUAL SIZE.

45 RPM.

SIDE A

1



2

Twitch

Rattles

Side 2

RATS OF UNUSUAL SIZE
45 RPM

R
A
G



(1)

(2)


WHITE TRASH
DEBUTANTES
SAN FRANCISCO
THIS SIDE
BILL DAKOTA
BAT SIDE
BAD IN BED
(P) & (C) 1991 Alternative Tentacles Records
Virus 107 45 RPM


ALTERNATIVE TENTACLES
VIRUS
107


Side A:
I Wanna Be
Your Problem
FUN
NO FUN
(3:27)
STEREO
45 RPM
NR 18785
(Andy Towns/Fun No Fun)
© 1991 Fun No Fun

FUN

Side B



Sinvitation

(2:31)

STEREO

45 RPM

(Fun No Fun)

© 1991
Fun No Fun

NO FUN

Post-Ambient Motion

DIGITAL SEX

SIDE A
Time: 3:00
Copyright Control
45 RPM
STEREO

SEX-1
UR-4247 A
Produced by:
Digital Sex
& Tom Ware

DERVISH DANCE

(Higgin,Sheehan,Tsichlis,Tingle)

℗© D. Higgins, S. Sheehan
G. Tsichlis, J. Tingle

Ditigal Sex-4115 No. 36th Ave. Omaha Ne. 68111

Post-Ambient Motion

DIGITAL SEX

SIDE B
Time: 3:00
Copyright Control
45 RPM
STEREO

SEX-1
UR-4247 B
Produced by:
Digital Sex
& Tom Ware

HOW MANY MORE TIMES

(G. Tsichlis & S. Sheehan)

℗© G. Tsichlis, S. Sheehan

Ditigal Sex-4115 No. 36th Ave. Omaha Ne. 68111


AS
008
45 RPM
© 1981
Armageddon
THIS SIDE
OTHER SIDE
THE MAN WHO
INVENTED
HIMSELF
Both sides written
by Robyn
Hitchcock
Produced by
Pat Collier
& Co
ROBYN
HITCHCOCK
DANCING ON
GOD'S THUMB
Both sides
published by
Virgin Music
(Publishers)
Ltd
A PRODUCT OF ARMAGEDDON RECORDS LTD
ALL RIGHTS RESERVED UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED MADE IN ENGLAND


ARMAGEDDON

ROBIN HYTCHCOCK

33 1/3 rpm

SIDE 3

SPURT 1a

IT'S A MYSTIC TRIP

(R. Hitchcock)

Tactik Music

An Armageddon Record

LYN 9751

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN BRITAIN BY LYNTONE LONDON

ROBIN HYTCHCOCK

33 1/3 rpm

SPURT 1b

SIDE 4

GROOVING ON A INNER PLANE

(R Hitchcock)

Tactik Music

An Armageddon Record

LYN 9752

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN BRITAIN BY LYNTONE LONDON

B·T·C·P records

© 1983

LITTLE GENTLEMEN

45rpm



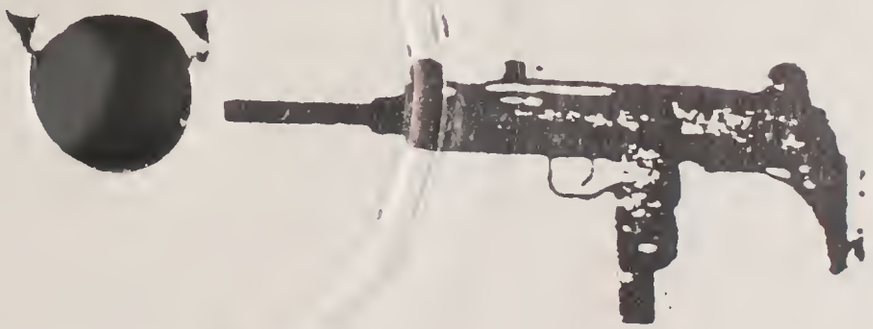
GENERAL HOSPITAL (1:20)
RANT, RANT, RANT (1:11)
(Little Gentlemen)

A

B·T·C·P records © 1983

LITTLE GENTLEMEN

45rpm



I AM THE GUN (2:15)
(Little Gentlemen)

B

Amalisa®

Phone: (U.K.) 053-183-407
(U.S.A.) (212) 361-2582 (N.Y.)
(213) 469-3748 (Cal.)

© & ℗ 1980
Amalisa
(ASCAP)

(3:10)



45 rpm

AMA 777

FRUSTRATION

(Lucy/Geza X.)

Lucy

(from the Show
"The Last Boat Out of L.A.")

MADE IN U.S.A.

Amalisa®

Phone: (U.K.) 053-183-407
(U.S.A.) (212) 361-2582 (N.Y.)
(213) 469-3748 (Cal.)

© & Ⓟ 1980
Amalisa
(ASCAP)

(2:58)



45 rpm

AMA 333

TOMORROW'S STARS

(Lucy)

Lucy

(from the Show
"The Last Boat Out of L.A.")

MADE IN U.S.A.

theoretical girls

DEWYS
TIERS
LOHN
BRANCA



45

A

U.S. MILLIE
(lohn)
2:56


THEORETICAL RECORDS
1978
45
A
YOU GOT ME
(branca)
3:47

TEST PRESSING

Hidden Combo

33 1/3

Please

Side 1

Play this Side!

The "Hit" ↙

Selection # 1. "Music from a Sophomore"

2. "Heavy Penalty" (more "Diaspar" style)

TEST PRESSING

Phantom Plaything #1

Hidden Combo

33 1/3

Side 2

1. (I forget the name)

2. "Mosquito"

Selection # 3. "Driving through Frankie Valley"

LEPERS

P & C 1979
THE LEPERS

DR SIX
DR6 A



LIGHT UP A PACK
Lepers

COITUS
INTERRUPTUS
Lepers


LEPERS
P & C 1979
THE LEPERS
DR SIX
DR6 B
DROME!
FLIPOUT
Lepers
COPS
Lepers

T.S.M.B. RECORDS



Terry Allen
Publishing
BMI
Time: 3:07
STEREO

45 RPM
TSMB-1400
- A -

"GOIN' THRU THE MOTION"

(Jo Jo Kenn)

JO JO KENN

Distributed by TSMB Records, P.O. Box 1040, Dover, DE. 19903 (302)734-2511

T.S.M.B. RECORDS



Terry Allen
Publishing
BMI
Time: 3:44
STEREO

45 RPM
TSMB-1400
- B -

"DON'T FOLLOW ME"

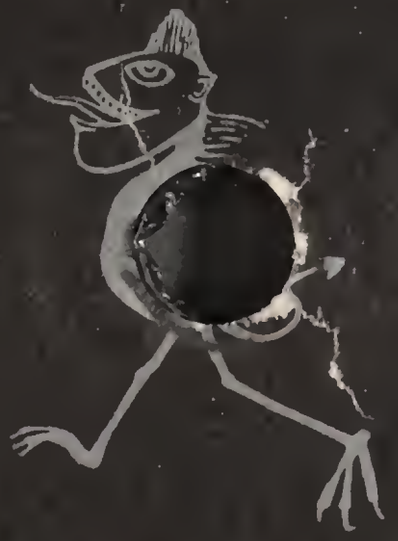
(Jo Jo Kenn)

JO JO KENN

Distributed by TSMB Records, P.O. Box 1040, Dover, DE. 19903 (302)734-2511

The Big Stick Band

45 RPM
Publ. by:
Recess Publishing
#007-A 23028



Side 1

Recess
RECORDS

SHOOT THE PRESIDENT (2:17)
(J. Gill)

DRAG RACING (1:37)
(J. Gill)

© Recess Records
© 1985 Big Stick America

The Big Stick Band



Side 2

Recess
RECORDS

45 RPM
Publ. by
Recess Publishing
#007-B 23028

I LOOK LIKE SHIT (1:55)
(J Gill)

HELL ON EARTH (2:13)
(J Gill)

© Recess Records
© 1985 Big Stick America


INVASION
RECORDS
XYZ 001
45 RPM
Ⓟ Copyright
1979
UR 1536 - A
3:35
Double Edged
Music, (BMI)
1979
WOLF SPIDER
(R. Jackson)
XYZ
Produced by Leah Ray & XYZ

INVASION

RECORDS



XYZ 001
45 RPM
Ⓟ Copyright
1979
UR 1536 - B

4:23
Double Edged
Music, (BMI)
1979

LONG DISTANCE

(R. Jackson)

XYZ

Produced by Leah Ray & XYZ

Volumes of Madness

45 RPM

i.e.004

FOUR MORE YEARS

(this side)

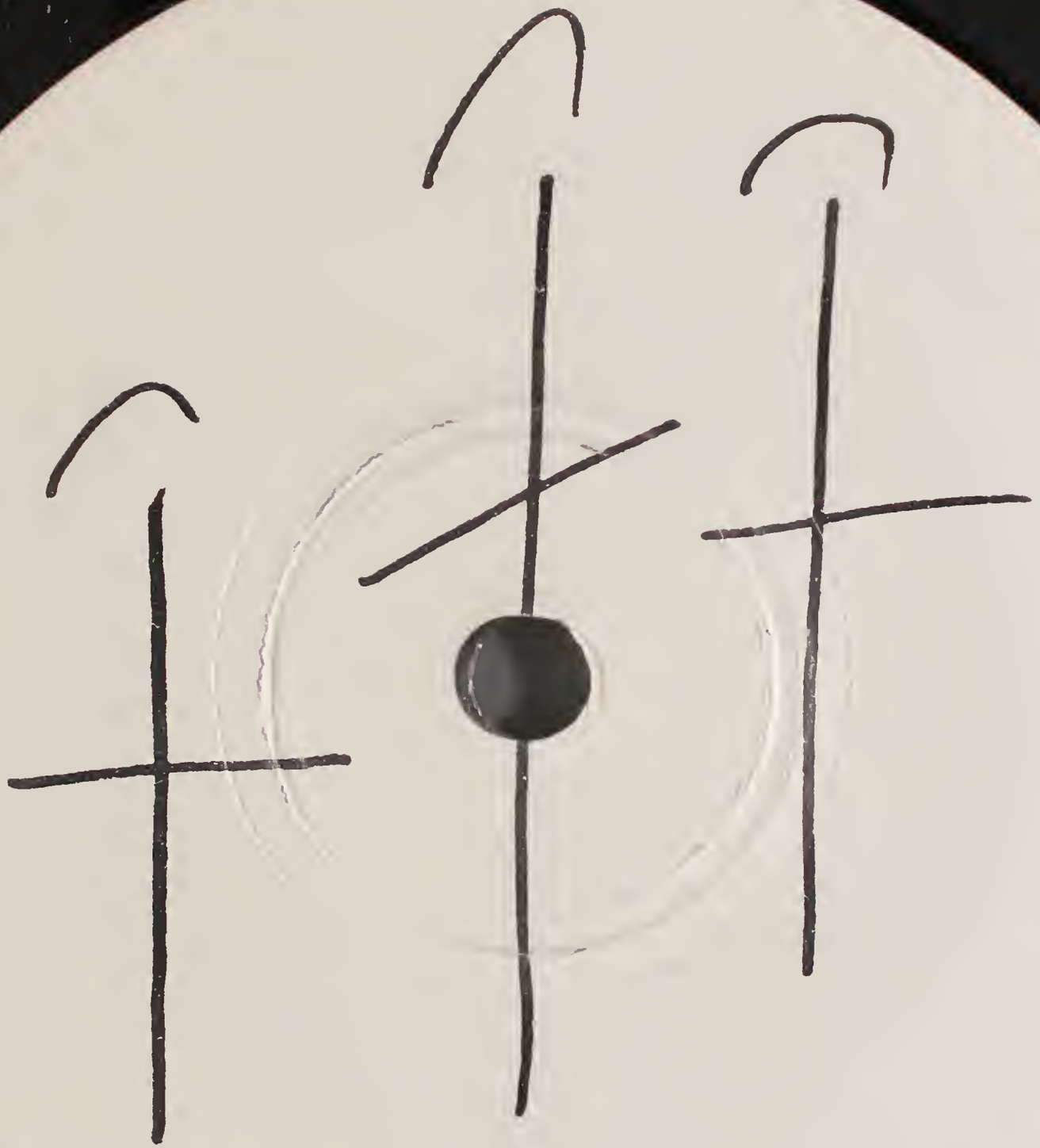
JIHAD FOR YOU

(other side)

All Songs

© ℗ 1988 Volumes of Madness

(NR 17730-1)



(NR 17730-2)

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1978 Radarscope Records Ltd
Radarscope Records Ltd trading as Radar Records
in association with WEA Records Ltd
A Warner Communications Company

NOT FOR SALE

PLACE COIN HERE IF FLEXIBLE RECORD SLIPS

33⅓ RPM

1 – THE RED CRAYOLA

"Hurricane Fighter Plane"

(Thompson, Cunningham, Barthelme)

produced & arranged by Red Crayola July 1978

2 – 13th FLOOR ELEVATORS

"Reverberation"

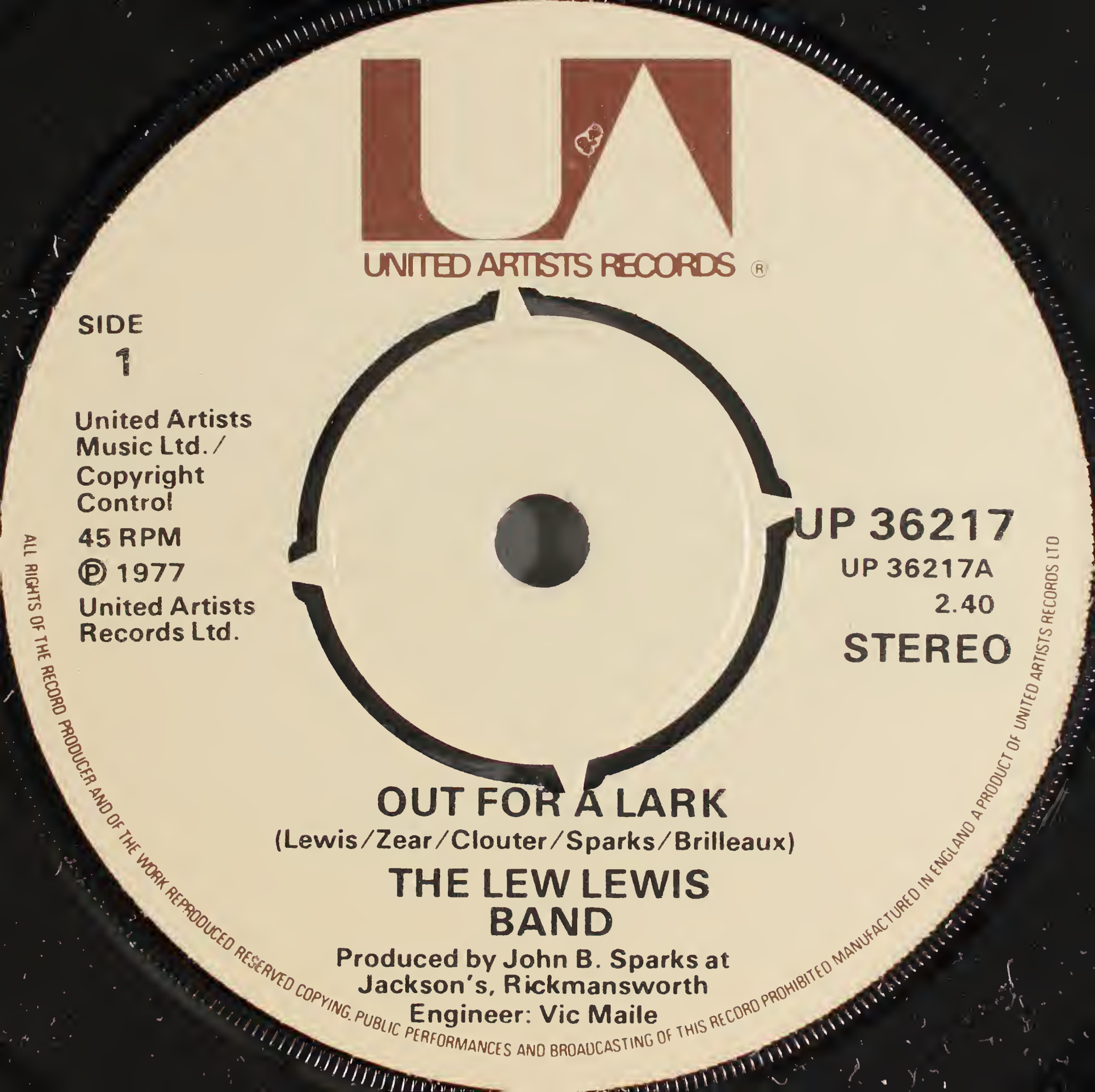
(Hall Erickson, Sutherland)

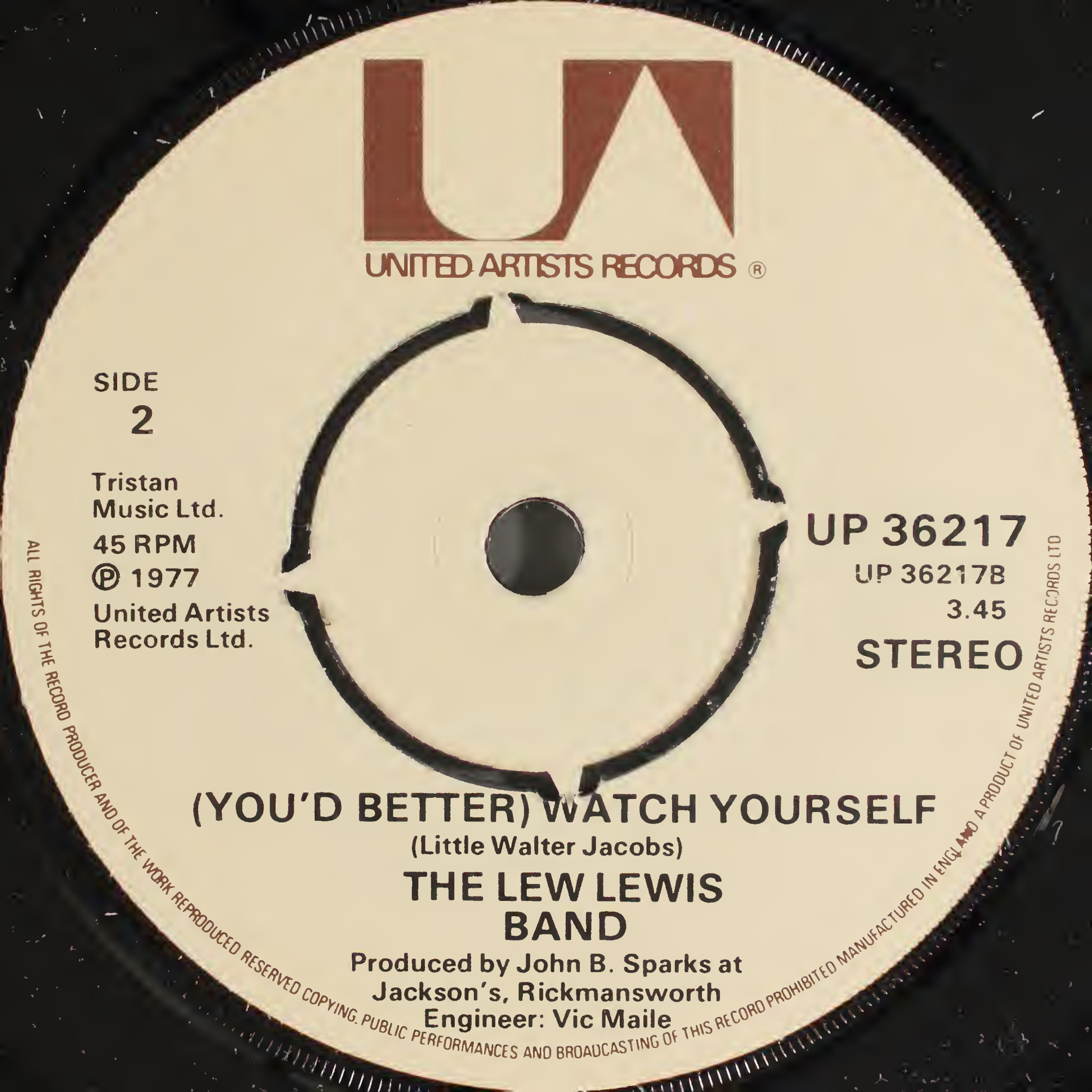
produced by Lelan Rogers

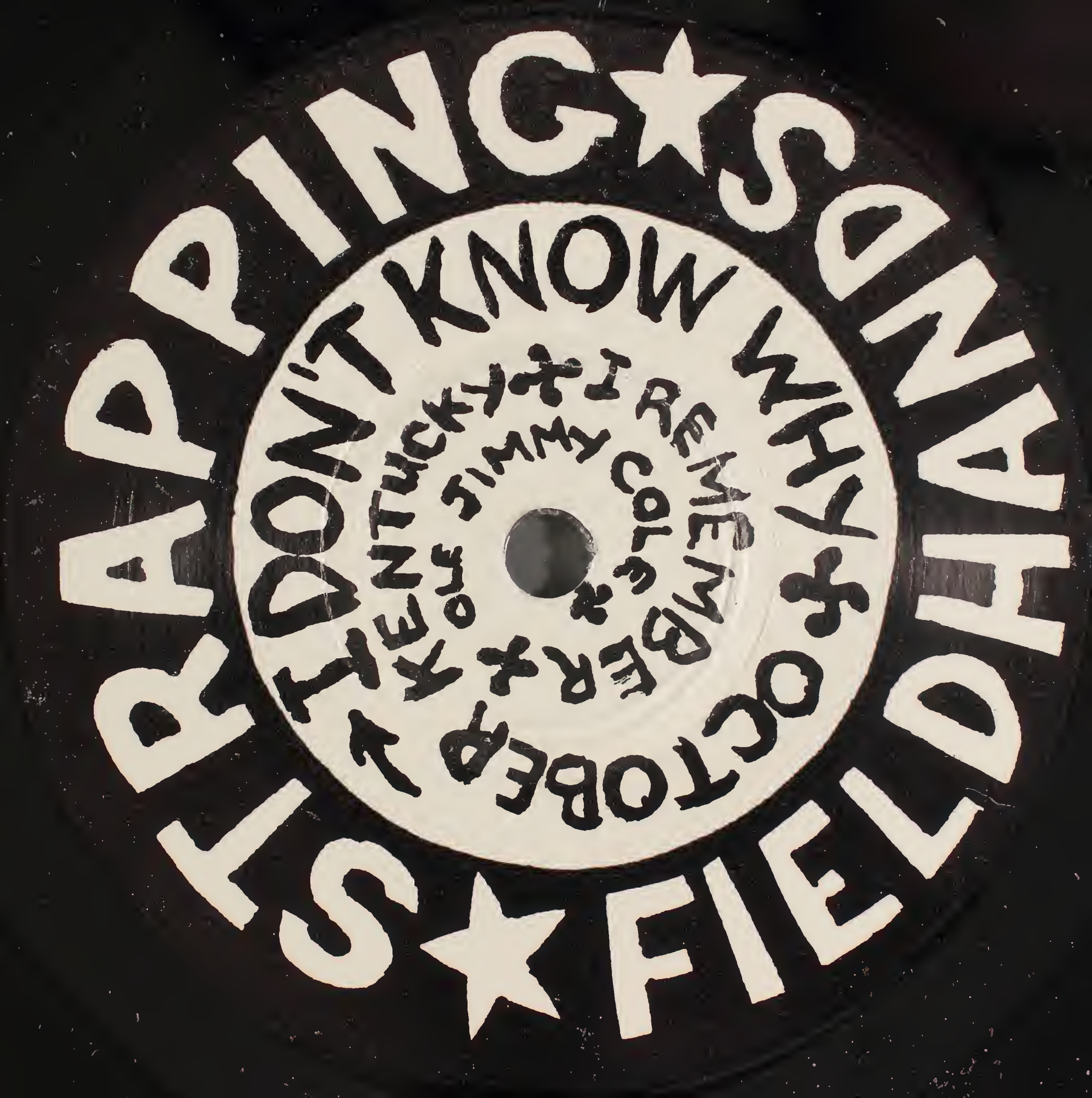
from the album The Psychedelic Sounds of the 13th Floor Elevators

SFI 347

MADE IN ENGLAND BY SOUND FOR INDUSTRY

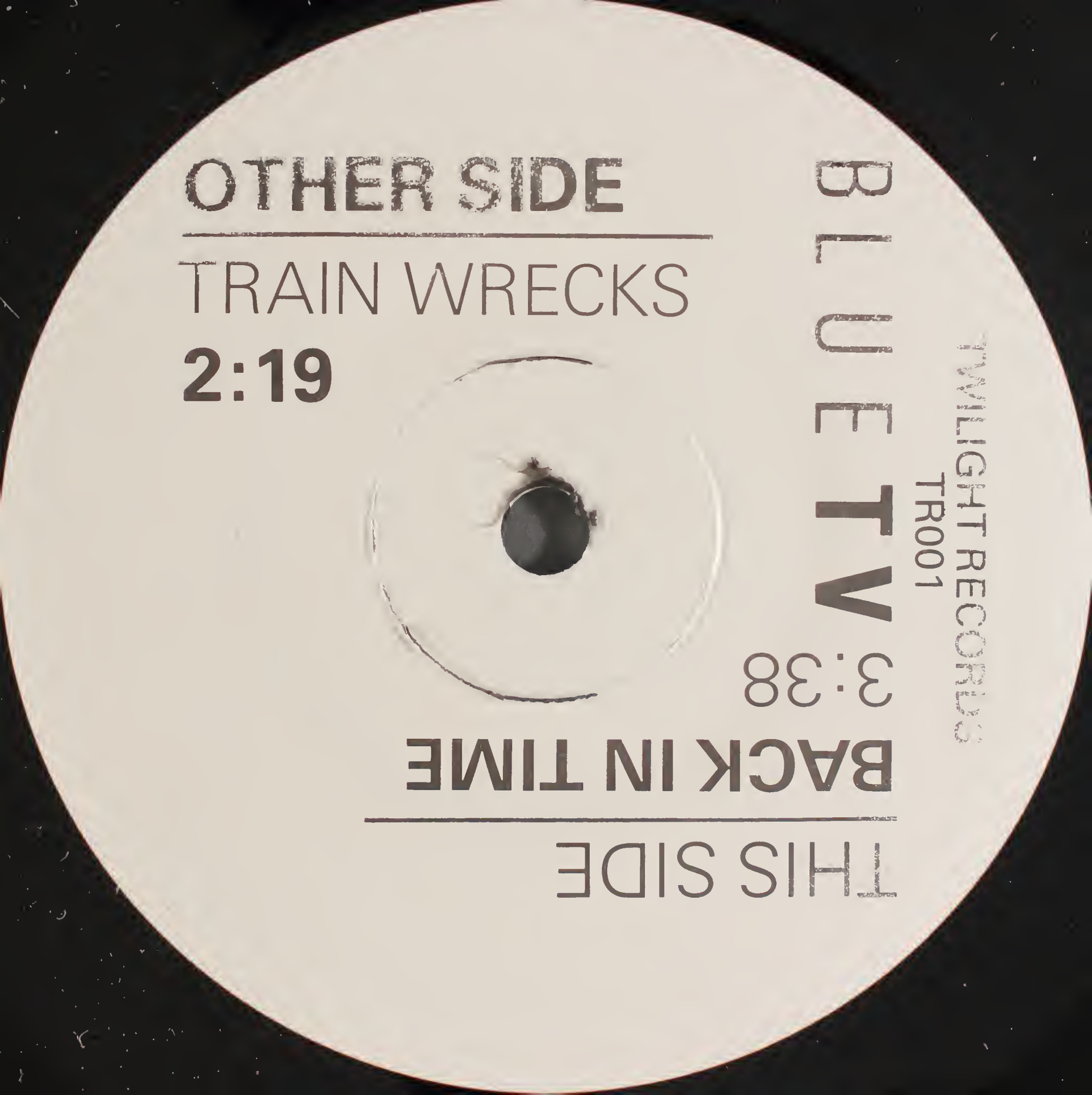

UNITED ARTISTS RECORDS ®
SIDE
1
United Artists
Music Ltd./
Copyright
Control
45 RPM
℗ 1977
United Artists
Records Ltd.
UP 36217
UP 36217A
2.40
STEREO
OUT FOR A LARK
(Lewis/Zear/Clouter/Sparks/Brilleaux)
THE LEW LEWIS
BAND
Produced by John B. Sparks at
Jackson's, Rickmansworth
Engineer: Vic Maile
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UNITED ARTISTS RECORDS ®
SIDE
2
Tristan
Music Ltd.
45 RPM
℗ 1977
United Artists
Records Ltd.
UP 36217
UP 36217B
3.45
STEREO
(YOU'D BETTER) WATCH YOURSELF
(Little Walter Jacobs)
THE LEW LEWIS
BAND
Produced by John B. Sparks at
Jackson's, Rickmansworth
Engineer: Vic Maile
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SPRING FIELD HANDSOME
I DON'T KNOW WHY
OCTOBER SKY
I REMEMBER COLONEL TIMMY
TWENTUCKY






OTHER SIDE
TRAIN WRECKS
2:19
BLUE TV
3:38
BACK IN TIME
THIS SIDE
TWILIGHT RECORDS
TR001



Hainhua

DEAD KENNEDYS

A. POLICE TRUCK (biafra - ray) 2:24

©1980 decay music bmi

OPT4

OPTIONAL MUSIC

B. HOLIDAY IN CAMBODIA 3:43

© 1980 decay music bmi (dead kennedys)

OPT4


EMI
America
★ STEREO
PROMO
Not For Sale
(from the LP
"Missin' Twenty
Grand"
ST-17066)
Produced by
Joe Wissert and
David Lasley
P-B-8141
500774A
EMI
AMERICA
3:29 (Intro :10)
℗1982 EMI
America Records, a
division of Capitol
Records, Inc.
TREAT WILLIE GOOD
(David Lasley)
Almo Music Corp.—ASCAP
DAVID LASLEY
Associate Producer: Bill Schnee
Horns Arranged by Jerry Hey
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol MARCA REG.
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39 MUSIC
SQUARE EAST

NASHVILLE,
TENNESSEE 37203

JED-1-83-A
John E. Denny
BMI
1983 Jed
Records, Inc.

STEREO
Time 2:58
An Evergreen
Production
Producer:
John E. Denny
Engineer:
Clarke
Schleicher

"I BECAME A CHEATER LAST NIGHT"

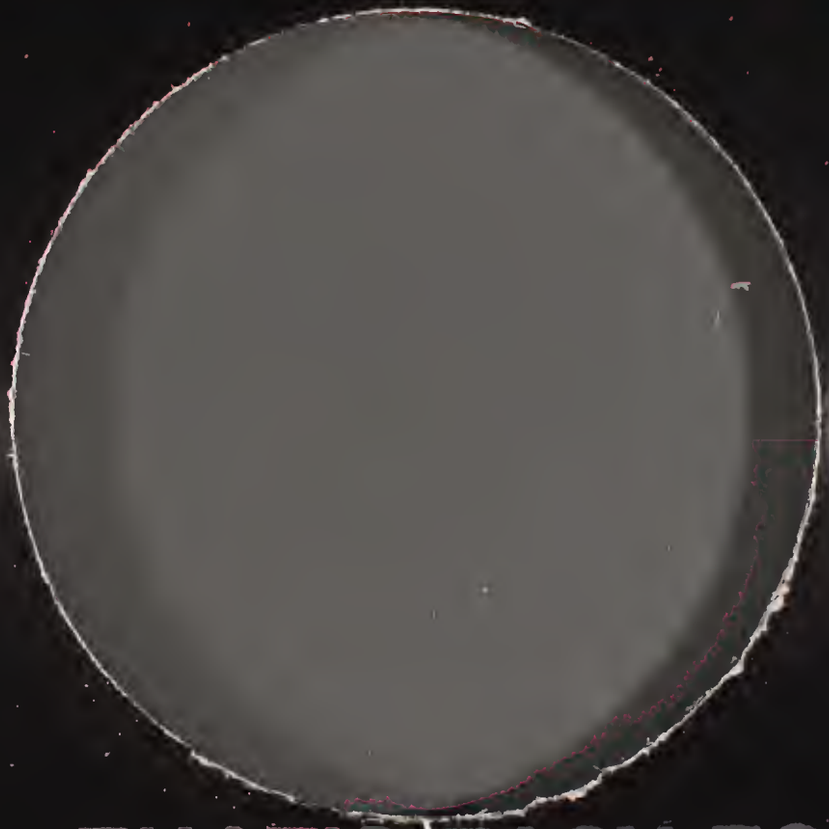
(Kylene Norman, Sonny Flaharty, Diane Frick)

SONNY FLAHARTY


A DIVISION OF JOHN E. DENNY PRESENTS
39 MUSIC SQUARE EAST
NASHVILLE, TENNESSEE 37203
JED-1-83-B
John E. Denny
BMI
1983 Jed Records, Inc.
STEREO
Time 2:28
An Evergreen Production
Producer: John E. Denny
Engineer: Clarke Schleicher
"I'M LEAVIN' THE LEAVIN' UP TO YOU"
(Kylene Norman, Sonny Flaharty)
SONNY FLAHARTY

mercury

mercury



STEREO
818 289-7
2-57225
Produced by
Rick Peoples &
Byron Hill

Time: 3:05
Welbeck Music
Corp./ATV Music
Corp. c/o ATV
Music Group
(ASCAP/BMI)
26

THAT'S EASY FOR YOU TO SAY

(B. Clifford/D. Hodges)

KATHY MATTEA

℗1984 PolyGram Records, Inc.

MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.

mercury

mercury



STEREO
818 289-7
2-57227
Produced by
Rick Peoples &
Byron Hill
String arrangement
by D. Bergen White

Time: 3:03
Atlantic Music
Corp./Boquillas
Canyon Music/
Criterion Music
Corp./Space Case
Music (BMI/ASCAP)
26

SOMEONE IS FALLING IN LOVE

(P. Sebert/L. Domann)

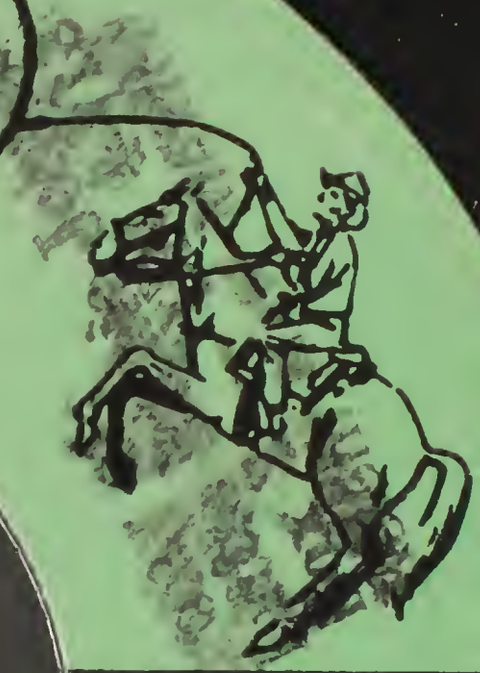
KATHY MATTEA

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MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.


Epic
DEMONSTRATION
NOT FOR SALE
34-03363
ZSS 170700
℗ 1982 CBS Inc.
2:42
Publisher:
Blackwood
Music, Inc./
Noxsongs
(BMI)
STEREO
45 RPM
Produced and
Engineered
by Chris
Tsangarides
STORM INSIDE MY HEAD
-N. DeFoor - R. Fowler - J. Shipp- Taken From
The Epic Lp: "FORTNOX" ARE 38204
FORTNOX
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

Jan Mar RECORDS



8512 Hillrose St.
Sunland, Calif. 91040
(213) 352-5084

STEREO

Lamont Pub. Co.
& Bowie Music
(BMI)
Time: 2:33

JA-308-A
SIDE 1
(R-4679)
Produced by
Andy Hart

IF ALL OF LIFE WAS LIKE A SONG

(Rod Snyder)

SHARON LEIGHTON

Dist. by CHAPMAN DISTRIBUTING CO.
1212 Albany Street
Los Angeles, Calif. 90015
Phone: (213) 749-9484

Jan Mar RECORDS

8512 Hillrose St.
Sunland, Calif. 91040
(213) 352-5084



STEREO

Lamont Pub. Co.
& Bowie Music
(BMI)
Time: 2:27

JA-308-B
SIDE 2
(R-4680)
Produced by
Andy Hart

ONE LITTLE REASON

(Clyde Pitts)

SHARON LEIGHTON

Dist. by CHAPMAN DISTRIBUTING CO.
1212 Albany Street
Los Angeles, Calif. 90015
Phone: (213) 749-9484

COUCHOIS

PRODUCED BY STEVE BARRI
& EDDIE LAMBERT
FOR NMC PRODUCTIONS

PROMO-
TION

NOT
FOR SALE

STEREO

WBS49229
(XCA 9189S)

3:36

From the
Warner Bros.
Album
BSK 3420
NASTY
HARDWARE

World
Song Pub-
lishing, Inc.-
ASCAP

HOW CAN I LOVE YOU

(M. Couchois/P. Couchois/C. Couchois)

℗1980 Warner Bros. Records Inc.

a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A. •

COUCHOIS

PRODUCED BY STEVE BARRI
& EDDIE LAMBERT
FOR NMPI PRODUCTIONS

PROMO-
TION

NOT
FOR SALE

MONO

WBS49229
(XCA9189
DJ)

3:36

From the
Warner Bros.
Album
BSK 3420
NASTY
HARDWARE

World
Song Pub-
lishing, Inc.-
ASCAP

HOW CAN I LOVE YOU

(M. Couchois/P. Couchois/C. Couchois)

℗1980 Warner Bros. Records Inc.

a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A.

EVERGREEN
RECORDS

Northern
Music Co.
BMI
Producer:
Harris
Productions



SIDE A
EV-1084A
U-23262
4:10

Don't Let The Sun Catch You Crying

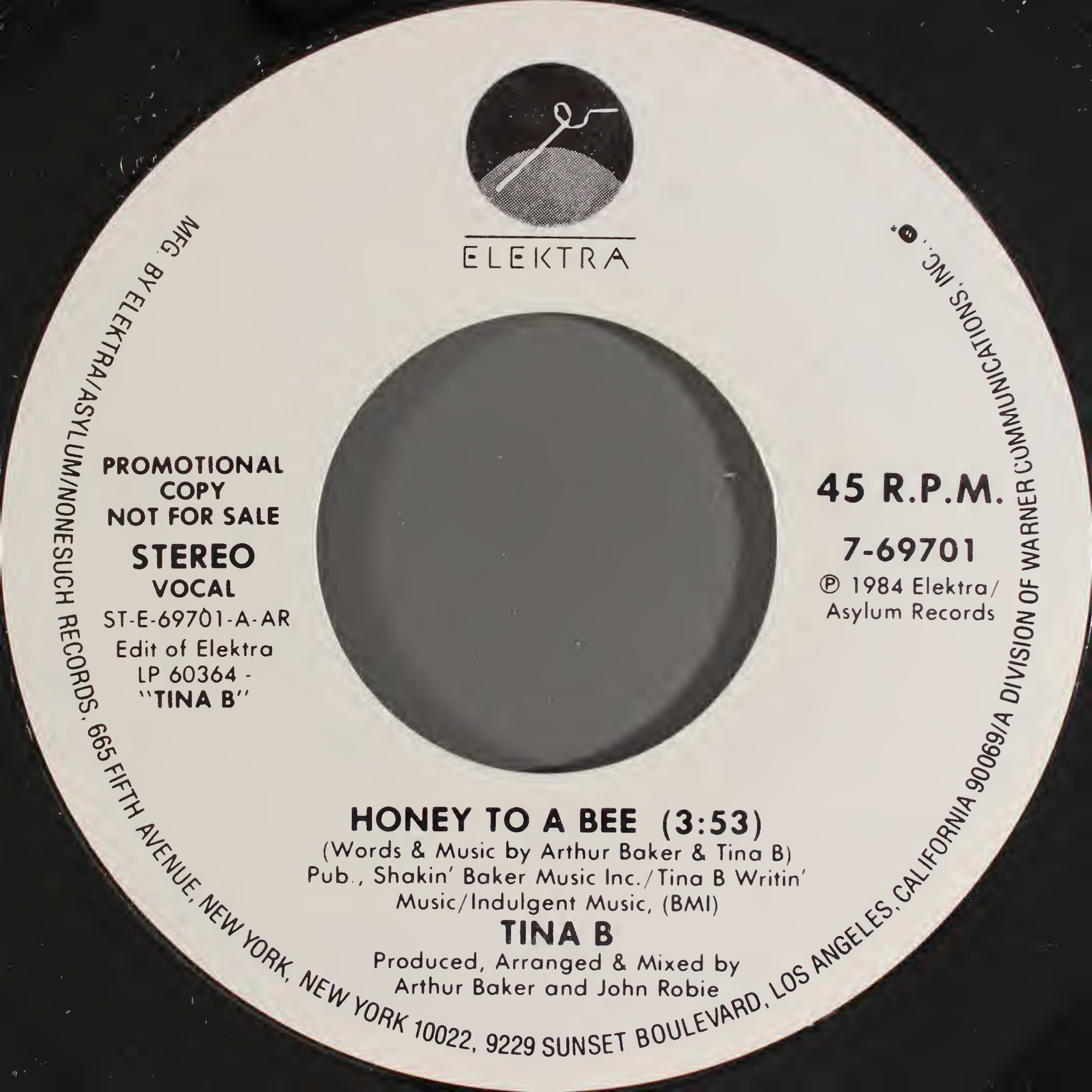
Joe Greene

PHIL HARRIS

EVERGREEN RECORDS 1021 16th Ave. South Nashville, TN. 37212 (615)327-3213


CHALLENGE
SIDE A
Prod:
A. Gottschalk
Eng: A. Bradley
ACA Recording &
Sunrise Sound
Houston, Texas
C-107-1
45 RPM
STEREO
Tek Publishing
BMI
Time 3:13
TOOK HIM TO HEAVEN
(J.D. Evans/J.C. Jones)
KAY RIVES
Music Artist Promotions
Las Vegas, Nevada


CHALLENGE
SIDE B
Prod:
A. Gottschalk
Eng: A. Bradley
ACA Recording
Houston, Texas
C-107-2
45 RPM
STEREO
Moodance Music
SESAC
Time 3:05
MISS YOU MOST WHEN IT RAINS
(J.D. Evans)
KAY RIVES
Music Artist Promotions
Las Vegas, Nevada


ELEKTRA
MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS, 665 FIFTH AVENUE, NEW YORK, NEW YORK 10022, 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.
PROMOTIONAL COPY NOT FOR SALE
STEREO
VOCAL
ST-E-69701-A-AR
Edit of Elektra LP 60364 - "TINA B"
45 R.P.M.
7-69701
℗ 1984 Elektra/ Asylum Records
HONEY TO A BEE (3:53)
(Words & Music by Arthur Baker & Tina B)
Pub., Shakin' Baker Music Inc./Tina B Writin' Music/Indulgent Music, (BMI)
TINA B
Produced, Arranged & Mixed by Arthur Baker and John Robie


FAMILY
PRODUCTIONS
STEREO
FPA-0917
FP-12357-S
Produced by
John Madara
Music under the
direction of
John Madara
Arranged by
Tom Sellers
*Unichappell
Music, Inc./
Home Grown
Music, Inc./
Double Diamond
Music, Inc. (BMI)
*Administrator
Time: 2:59
THANK YOU GIRL
(J. Madara, R. Sandler)
B.O DONALDSON AND
THE HEYWOODS
From the L.P.—FPS-2711-
"SPECIAL SOMEONE"
Distributed by Famous Music Corporation, New York, N.Y., a Gulf + Western Company


FAMILY
PRODUCTIONS
MONO
FPA-0917
CB-12346-M
Produced by
John Madara
Music under the
direction of
John Madara
Arranged by
Tom Sellers
*Unichappell
Music, Inc. &
Merjoda Music,
Inc. (BMI)
*Administrator
Time: 2:55
YOU DON'T OWN ME
(J. Madara, D. White)
BO DONALDSON AND
THE HEYWOODS
From the L.P.—FPS-2711
"SPECIAL SOMEONE"
Distributed by Famous Music Corporation, New York, N.Y., a Gulf + Western Company


Spring
RECORDS
TM
PROMOTIONAL
COPY
NOT FOR SALE
SIDE 1
STEREO
TIME: 3:40
℗ 1984 Spring
Records, Inc.
45 R.P.M.
SPR-7-3041
Pub., H. & V. Prod.
Inc./Richard
Cannata Corp./
Sandbox Music
(ASCAP) 1984
DO YOU LOVE ME (OR DON'T YOU)
(D. Vitalo Jr./Richie Cannata)
THE MAX!
Produced by Richie Cannata/D. Vitalo Jr.
SPR-7-3041-A-1785-SP
SPRING RECORDS, INC., 161 WEST 54TH STREET, NEW YORK, N.Y. 10019

Spring™
RECORDS

PROMOTIONAL
COPY
NOT FOR SALE

SIDE 2
STEREO
TIME: 3:40

℗ 1984 Spring
Records, Inc.

45 R.P.M.
SPR-7-3041

Pub., H. & V. Prod.
Inc./Richard
Cannata Corp./
Sandbox Music
(ASCAP) 1984

DO YOU LOVE ME (OR DON'T YOU)

(Instrumental)

(D. Vitalo Jr./Richie Cannata)

THE MAX!

Produced by Richie Cannata/D. Vitalo Jr.

SPR-7-3041-B-1786-SP

SPRING RECORDS, INC., 161 WEST 54TH STREET, NEW YORK, N.Y. 10019

Made in Canada

LIVING WITHOUT YOU

(T,Munsey)

LOTOS RECORDS



STEREO
LTS 648X
SIDE ONE

Publisher;
Munsey Music
CAPAC 3:24

Arr: Cam Shearer
Produced For LOTOS
RECORDS by:
T.Munsey & Cam Shearer

℗ 1982
Munsey Music

MAPL

TERENCE MUNSEY

Recorded at Master's Workshop, Toronto
Eng: Paul Massey
Asst Eng: P. Templeman

Manufactured For & Distributed By Munsey Music (Record Div.), Box 511, Richmond Hill, Ontario, L4C 4Y8

Made in Canada

BABY BLUE BIKINI

(T.Munsey)

LOTOS RECORDS



STEREO
LTS 648X
SIDE TWO

℗ 1982
Munsey Music

MAPL

Publisher
Munsey Music
CAPAC 3 25

Arr: Cam Shearer
Produced For LOTOS
RECORDS by:
T.Munsey & Cam Shearer

TERENCE MUNSEY

Recorded at Master's Workshop, Toronto
Eng: Paul Massey
Asst Eng: P. Templeman

Manufactured For & Distributed By Munsey Music (Record Div.), Box 511, Richmond Hill, Ontario, L4C 4Y8

Dee Jay

Prod. by
A. Folder

Unauthorised
Copying
Prohibited

Made In J
Side One

LOVE IN THE
NEIGHBOURHOOD

BIG YOUTH

Dee Jay

Prod. by
A Folder

Unauthorised
Copying
Prohibited

Made In Ja.
Side Two

VERSION

D. J. All Stars

THE CRYSTALS



PHILLES RECORDS

Mother Bertha Music
Trio Music
BMI
TCY-11-B
Time: 2:06

Producer:
PHIL SPECTOR

DA DOO RON RON
(WHEN HE WALKED ME HOME)

(P. Spector-E. Greenwich-J. Barry)

Arranged by Jack "Specs" Nitzsche

112

PHILLES RECORDS, A DIVISION OF PHIL SPECTOR PRODUCTIONS

THE CRYSTALS



Lankan Music
BMI
TCY-13
Time: 2:30

GIT' IT

(Arnold Goland)

Prod. & Arr. by PHIL SPECTOR

112

PHILLES RECORDS, A DIVISION OF PHIL SPECTOR PRODUCTIONS



PAGAN BABIES

Immaculate Conception

side one

45 rpm

dreams
clearing the blur
bitch
little brother

PF-12



PAGAN BABIES

Immaculate Conception

side two

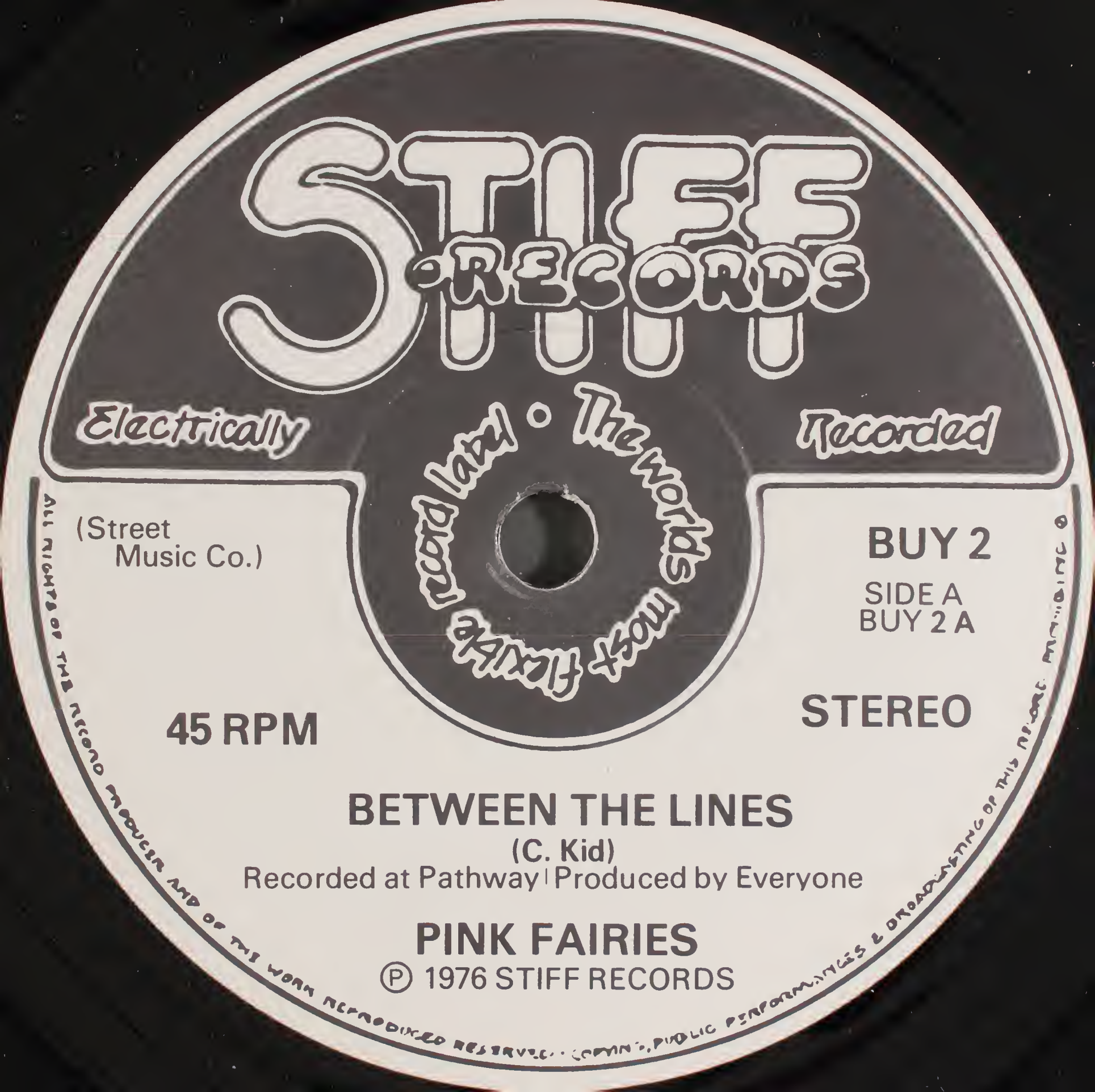
45 rpm

friends
what really matters
save your breath
well-oiled redneck

PF-12


THE
HUMAN
SWITCHBOARD
Square
A
2:25
(NR10577-1)
A
A
Prime of my Life
(pfeifer)
SQ ONE
©


THE
HUMAN
SWITCHBOARD
Square
B
B 6:35 B
(NR10577-2)
B
In my Room
(pfeifer)
SQ ONE
©


STIFF RECORDS
Electrically
Recorded
the world's most flexible record label
(Street Music Co.)
BUY 2
SIDE A
BUY 2 A
45 RPM
STEREO
BETWEEN THE LINES
(C. Kid)
Recorded at Pathway | Produced by Everyone
PINK FAIRIES
℗ 1976 STIFF RECORDS
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STIFF RECORDS
Electrically
Recorded
record lazy • the works most flexible
(Street
Music Co.)
BUY 2
SIDE B
BUY 2 B
45 RPM
STEREO
SPOILING FOR A FIGHT
(C. Kid)
Produced by No-one Recorded Somewhere
For Silk Purse Productions
PINK FAIRIES
℗ 1976 STIFF RECORDS
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STIFF RECORDS
Electrically Recorded
The world's most flexible record label
Copyright Control
'That Gusha-Gusha Sound'
33 1/3 RPM
BUY 3
SIDE B
BUY 3B
Mono enhanced
STEREO
CINCINATTI FATBACK 6.14
(Danny Adler)
Produced by Tony Wilson Re-mixed by Robin Scott
Released by arrangement with BBC Records
ROOGALATOR
℗ 1976 STIFF RECORDS
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BLURT

This side

The fish needs a bike

45
rpm

AS 013

Other side

This is my Royal Wedding Souvenir

Both tracks published by Blackhill

Words by Ted Milton
Music by Milton/Creese/Milton

℗ 1981 Armageddon Records Ltd


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MADE IN ENGLAND
ARMAGEDDON



Phantom
Plaything
Recording

Stereo

33 1/3 r.p.m.

No. 1

(PLAY EP 1-A)

HIDDEN COMBO

THIS SIDE

1. Music From a Sophomore GLIDER / WEBSTER
2. A Heavy Penalty HIDDEN COMBO

OTHER SIDE

1. Driving Through Frankie Valley
2. Mosquito
3. La Brea Guitar Picks

HIDDEN COMBO

℗© 1981





001

Stereo
45 Tours
Sad Hours

Face A
Time 2:10
March 81

COLD CHILLS Part I

(Louis)

HI SHERIFFS OF BLUE

© ℗

518 EAST FIFTH ST. BOX 7 NEW YORK CITY, NEW YORK 10009



001

Stereo
45 Tours
Sad Hours

Face B
Time 2:10
March 81

COLD CHILLS Part II

(Louis)

HI SHERIFFS OF BLUE

© ℗

518 EAST FIFTH ST., BOX 7, NEW YORK CITY, NEW YORK 10009

COLUMBIA

® "Columbia" Marcas Reg.

MONO
3:26



45 RPM
Radio
Station Copy
4-45877
JZSP 158434
℗ 1973 CBS, Inc.
Publisher:
Mainman, Ltd.
(ASCAP)

**NOT
FOR SALE**

IGGY AND THE STOOGES
SEARCH AND DESTROY

- I. Pop - J. Williamson -
Produced by: Iggy Pop
For MainMan
A MainMan Production

COLUMBIA

® "Columbia," Marcas Reg.

STEREO
3:26



45 RPM
Radio
Station Copy
4-45877
JZSS 158435
℗ 1973 CBS, Inc.
Publisher:
Mainman, Ltd.
(ASCAP)

**NOT
FOR SALE**

IGGY AND THE STOOGES
SEARCH AND DESTROY

- I. Pop - J. Williamson -
Produced by: Iggy Pop
For MainMan
A MainMan Production


STIFF
RECORDS
Electrically
Recorded
the worlds most flexible record label
Muggles Music
Plain Old
STEREO
45 RPM
BUY 4
SIDE B
BUY 4A
STYROFOAM 2.37
(Darrell De Vore)
"Brain Damage Volume Required"
Produced by Sean Tyla
Recorded at Rockfield
TYLA GANG
℗ 1976 STIFF RECORDS
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STIFF RECORDS
Electrically
Recorded
the worlds most flexible record label
Island Music Ltd.
Plain Old
STEREO
45 RPM
BUY 4
SIDE B
BUY 4B
TEXAS CHAINSAW
MASSACRE BOOGIE 3.39
(Sean Tyla)
Produced by Sean Tyla for
Wreckyer Dansette Productions
at Pebble Beach Records
TYLA GANG
℗ 1976 STIFF RECORDS
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BOMP
Publ. by:
80-80 Music/
Cruisin' Music/
James Osterberg
Music
Bug Music
BMI
BEP-114
STEREO
45 RPM
A
From the
album
KILL CITY
IMR 1018
Prod. by:
James Williamson
for 80-80
Productions
1. CONSOLATION PRIZES 3:16
(Pop/Williamson)
2.JOHANNA 3:05
(Pop/Williamson)
IGGY POP AND JAMES WILLIAMSON
℗1977 Bomp Records
DISTRIBUTED BY JEM RECORDS INC., SO. PLAINFIELD, N. J., RESEDA, CALIF.


BOMP
Publ. by:
80-80 Music/
Cruisin' Music/
James Osterberg
Music
Bug Music
BMI
BEP-114
STEREO
45 RPM
B
JESUS LOVES THE STOOGES 7:13
(Pop/Williamson)
IGGY AND THE STOOGES
A PREVIOUSLY UNRELEASED LIVE JAM
℗1977 Bomp Records
DISTRIBUTED BY JEM RECORDS INC., SO. PLAINFIELD, N. J., RESEDA, CALIF.


DYNAMIC
ROKY ERICKSON
MUSIC ASCAP
© Ⓟ 1984
Time: 3:25
DY-002
VOCAL WITH
INST. ACCOMP.
DON'T SLANDER ME
(R. ERICKSON)
ROKY ERICKSON
91 1/2 RED RIVER AUSTIN TEXAS, 78701


DYNAMIC
DOUGLAS SAHM
MUSIC BMI
© Ⓟ 1984
Time: 3:06
DY-002
VOCAL WITH
INST. ACCOMP.
STARRY EYES
(R. ERICKSON)
ROKY ERICKSON
91 1/2 RED RIVER AUSTIN TEXAS, 78701


DeRose
45 R.P.M.
8470 A
Not For Sale
HIGH FIDELITY
Rensark Music Co.
February Music
BMI
Time 1:55
ENG WONG WAY
(B & L Martin - J. Krasner)
vocal by
VICKI MILLS
J. A. DE CANIO RECORDING CO., WESTBURY, N.Y.


DeRose
45 R.P.M.
8470 B
Not For Sale
HIGH FIDELITY
Rensark Music Co.
February Music
BMI
Time 2:17
MY WEEPING HEART
(B & L Martin - J. Krasner)
vocal by
VICKI MILLS
J. A. DE CANIO RECORDING CO., WESTBURY, N.Y.